

RANDOM RECORDS OF A LIFETIME
DEVOTED TO SCIENCE AND ART, 1846-1932

BY W. H. HOLMES

VOLUME XI

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RANDOM RECORDS OF A LIFETIME,
DEVOTED TO SCIENCE AND ART, 1846-1932

BY ^{William Henry} W. H. HOLMES
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VOLUME XI

INITIAL PERIOD, NATIONAL GALLERY OF ART
1920 - 1932

THE NATIONAL GALLERY OF ART DIRECTORSHIP PERIOD, 1920-1932.INTRODUCTORY

At the beginning of the period 1920-1932, it was realized by the Board of Regents of the Smithsonian Institution that the Department of Anthropology, which embraced seven separate branches of Museum activities, had grown cumbersome and relief was sought by separating the art collections from the scientific-historic complex. The new department of the Institution was to be known as the National Gallery of Art. The Curator of the Department of Anthropology was made Director of the newly established branch and a Commission of sixteen members was appointed to assist in the work of direction and development. The main art collections, already well installed and representing a value of several millions, were not radically disturbed but continued to occupy, principally, the large central hall of the New National Museum building. A large number of the less important paintings occupy the walls of convenient hallways and office rooms but all are so hung that although they are not open to the public they may be seen to advantage by all who make known their desire to see them. No art object worthy of the name is consigned to ordinary storage. The Freer collections, administered as a branch of the Gallery proper, under the direction of John E. Lodge, occupy the handsome building provided by the donor. (See Volume XII)

Each year there are accepted important collections of paintings for temporary exhibition in the Gallery and where suitable space is not available for their installation, the Gallery collections proper are removed from the walls for their accommodation when exhibits of more than usual importance are accepted. Catalogues are printed, invitations are sent out to local residents and others known to have an interest in art, and in cases of exceptional importance, opening receptions are held in the Gallery by the officers of the Institution. Examples of the invitation cards and catalogues are bound herewith.

The Gallery Commission meets at stated intervals to transact current business and a report is made of the proceedings to the Regents of the Institution. An example of these reports is bound in with the present sketch. *see file 100*

Unfortunately, at the present period, the growth of the Gallery is greatly retarded due to the lack of exhibition space for the installation of additional works of any kind. The retardation thus indicated is not due to any lack of effort on the part of the Institution or of the Gallery Staff. The constantly losing appeal for a Gallery building has led to great discouragement. This is illustrated by the failure of the Board of Regents of the Institution in their attempt to forward the movement for a Gallery building. In 1925 they raised \$10,000 from private sources and had plans for a Gallery building prepared by a prominent American architect, and although the movement seemed thus well in hand the laudable effort was allowed to pass unnoticed by Congress

and the enthusiasm of its supporters was dissipated. The appeal to the National Legislature for a Gallery building has continued for a number of years, but has proved a mere waste of effort.

The last effort made by the Director of the Gallery was the publication in 1927 of an illustrated article "A Plea for a National Gallery Building," but this was promptly cast into the discard as wholly unavailing. Early in 1927 an announcement was made by Senator Smoot in the public press that he had knowledge of a wealthy citizen who was planning to contribute ample funds for the erection of the needed building. With this prospect in view all efforts to induce Congress to appropriate public funds for the purpose was necessarily abandoned. The Congress could not be expected to act in the matter while there remained the shadow of a prospect that private funds were soon to become available, but it is noted with regret that after the lapse of three years the building project continues in a state of suspended animation. There are, however, doubtless good reasons for the delay on the part of the hypothetical patron, but the announcement by Senator Smoot was the death knell of the Smithsonian dream of a real National Gallery for America.

In October, 1929, a ray of hope illumined the situation. There was introduced into the elaborate plans prepared by the Treasury Department for the contemplated improvements of the Pennsylvania Avenue - B Street Triangle, the ground plan for a National Gallery building. This location is within the limits of the Mall on the line of 13th and 14th Streets, and is the best possible selection for the purpose. It is thus

made clear that a Gallery building is definitely visualized as a part of the great building program already entered upon.

That Washington is, in the ripeness of time, to be the home of one or more great Galleries of Art can hardly be questioned. Available works of the Masters of the Old World are one by one coming to America, and there can be little question of the final result - a world gallery of art embodying the masterpieces of all nations and all periods. Where the wealth of a nation concentrates there art will follow.

The American National Gallery, the nucleus of which has been developed by the Smithsonian Institution, is bound to comprise, in the ripeness of time, a great body of American works which shall tell the story of America's achievements in this great branch of human culture. Associated with the American Gallery proper there must be realized in the course of normal growth a National Portrait Gallery which shall affiliate more or less completely with history.

II.

THE NATIONAL GALLERY OF ART.

Sketch of the Collections at the Separation of the Gallery from the Museum, July 1, 1920.

Among the objects of the Smithsonian Institution, as defined by the act of establishment by Congress in 1846, was the erection of a building with suitable rooms and halls for the reception and arrangement on a liberal scale, among other things, of objects of art and specimens of natural history, and the transfer to this building of all objects of art, of foreign and curious research and of natural history, belonging to the United States.

The art collections developed very slowly prior to 1906, when a collection of paintings was bequeathed to the "National Gallery of Art" by ^{Mrs.} Harriet Lane Johnston. The Supreme Court of the District of Columbia decreed in 1906 that the Smithsonian Institution was within the meaning and intent of the law the National Gallery of Art and the collection was awarded to the Institution.

A very imperfect idea of the extent and importance of the art collections now in the National History Building may be gained from the following resume.

THE HARRIET LANE JOHNSTON COLLECTION.

The Harriet Lane Johnston bequest, received in 1906, contains paintings by Luini, Romney, Reynolds, Lawrence, Hoppner, Pourbus, Beechey, Janssens, and Constable, besides other paintings, sculptures, and a number of objects of exceptional historical interest, twenty-seven objects in all, valued at \$150,000.

THE WILLIAM T. EVANS COLLECTION.

By a series of donations from 1907 to 1915, Mr. Evans presented to the Gallery what is regarded as one of the choicest collections of contemporary American paintings existing. This contains 150 paintings and one fire etching, representing 106 American artists, besides one bronze by an American sculptor, and 115 examples of the work of sixteen of the foremost American wood engravers. Estimated value, \$1,000,000.

SKETCHES BY CONTEMPORARY FRENCH ARTISTS.

A collection of 82 drawings in pencil, pen, charcoal, chalk, crayon, water color, etc., executed by eminent contemporary French artists, was presented in 1915 to the people of the United States by the citizens of the French Republic as a token of their appreciation of the sympathetic efforts of the American citizens toward relieving the distress occasioned by the European war. Estimate \$35,000 plus.

THE RALPH CROSS JOHNSON COLLECTION

The Ralph Cross Johnson collection, a gift to the Gallery in May, 1919, is a wonderful group of masterpieces, one which would now be very difficult as well as very costly to assemble. These 24 paintings from the brushes of nineteen of Europe's foremost masters, were collected by Mr. Johnson during a period of twenty years or more, and each was acquired not merely as an example of the work of a famous painter, but on account of the intrinsic interest and merit. The following artists are represented: F. Guardi (2), Thomas Gainsborough (2), Sir Thomas Lawrence (2), Richard Wilson (2), Sir Joshua Reynolds (2), Titian, Bernard Van Orley, Rubens, Rembrandt, David Cox, Lorenzo Lotto, Sebastiano Mainardi, J. M. W. Turner, George Romney, Sir Henry Raeburn, Govaert Flinck, N. Maes, Innocenzo da Imola, and William Hogarth.

The collection is estimated at \$1,500,000.

THE EDDY COLLECTION

The bequest of Mrs. Mary Houston Eddy, which is to be known as "The A. R. and M. H. Eddy Donation," comprises 22 paintings among which are rare miniatures, and 118 other articles of interest.

THE NATIONAL INSTITUTE COLLECTION

A number of art works inherited from the National Institute, the predecessor of the Smithsonian Institution, deserve especial mention.

MINOR COLLECTIONS

In addition to the above are upwards of 60 minor collections, mainly paintings and sculpture, among which are some of great value.

MISCELLANEOUS COLLECTIONS

Aside from the collections thus transferred to the Gallery there are included in the exhibits collections of the Museum, many paintings and other art objects, brought together from year to year and from generation to generation, which affiliate with art rather than with any other branch which will doubtless, as accommodations become available, follow^{ing} the example of all great galleries, be assigned to art.

LOAN COLLECTIONS

In addition to the collections belonging to the Gallery, the Institution has the responsibility of 75 or more loan collections of art works. The care of these is to be considered; and if it is asked

why these are retained, it may be answered that not only are many of these works of great public interest but that their presence here enlists the interest of many persons whose friendship is of value to the Gallery and further, that the loans not infrequently as time passes become gifts or bequests to the Gallery.

Permanent acquisitions from August 3, 1906 (when the Harriet Lane Johnston Collection was received), to December 31, 1919, and Loans in Gallery at the latter date.

Nature of Objects	: Permanent : : acquisitions : : tions :	: Loans : : :	: Total :
Paintings in oil	: 245	: 236	: 481
Paintings in other me- diums than oil	: 3	: 2	: 5
Drawings and sketches	: 96	: -	: 96
Miniatures	: 16	: -	: 16
Fire etchings	: 1	: -	: 1
Engravings	: 116	: -	: 116
Marbles	: 10	: 10	: 20
Bronzes	: 8	: 10	: 18
Plasters	: 8	: 51	: 59
Other objects	: 155	: 15	: 170
	: 658	: 324	: 982

ESTIMATED VALUE OF COLLECTIONS.

It is very difficult to estimate the artistic and educational value of a great National art collection in Washington. It will be seen by hundreds of thousands of our citizens every year and also be used by art students from all countries, also by designers and workers in the industrial arts. Its educational and practical value will be very great, and it will serve as a stimulus to both large and small communities, wherever there are people interested in the esthetical, as well as the practical arts.

It is estimated that the art collections enumerated, aside from the loans, have a money value of several millions, approximately as follows:

Harriet Lane Johnston Collection-----	150,000
William T. Evans Collection-----	1,000,000
Collections of French Sketches-----	350,000
Ralph Cross Johnson Collection-----	1,500,000
Ceramics-----	250,000
Miscellaneous-----	100,000
Total-----	\$3,350,000

A number of art groups, ceramics, textiles, etc., belonging to the Institution are not yet assigned to the Gallery due to lack of space for their accommodation.

III.

THE NATIONAL GALLERY OF ART COMMISSION, 1921

The Board of Regents of the Smithsonian Institution at a special meeting held May 27th created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal, although not necessarily the final, repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art center is assured. The work of the Commission should meet with earnest support on every hand.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be ex-officio a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York;

the five exports are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Platt of New York, Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

At the meeting of the Commission on June 8th, special committees were appointed to take up various phases of art, as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural painting, and the portrait gallery. The chairmen of these committees will be ex officio members of the Advisory Committee.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

The National Gallery of Art is an institution in which every American citizen should take interest and pride. Its proper development and utilization will insure America's standing among nations in the field of art.

The question has been raised whether its status as a department of a scientific institution may militate against its proper development. This is partially answered by the present status of the Freer Gallery which, as a department of the National Gallery, has a practically independent existence, managing its own gallery affairs without supervision by the Institution.

EXTRACT FROM THE REPORT OF THE HEAD CURATOR

NATIONAL MUSEUM - 1920

(Before Transfer of the Gallery)

"The varied activities of the Department of Anthropology for the calendar year 1919 were continued along lines corresponding closely to those of the preceding year, although at the beginning of the year an important change was made in the scope of the field covered. The division of mechanical technology was separated from the department and placed under separate control, as the divisions of medicine and textiles had been separated previously. This change was made for the reason that, although the human activities and the products of those activities come within the scope of anthropology, the field had become too wide for convenient museum treatment. The subject matter of technology, although embracing the primitive stages of the mechanic arts, lies chiefly in the fast expanding and highly specialized field of the age of steam and electricity. Similarly, at the close of the present fiscal year the division of American history is separated from the department of anthropology, under which it came into existence but with which it has no necessary connection, and constituted an independent division. The historical collections have multiplied greatly in recent years and during the present year have increased as a result of the World War to such an extent that the erection of a separate building for their accommodation seems an imperative duty of the

Government. It may be further noted that at the close of the present year the Division of Graphic Arts, allied until now with Anthropology, has been assigned to the Department of Arts and Industries, its museum field dealing largely with the practice of the Graphic Arts in their highly developed mechanical stages.

A further change at the close of the year affects the personnel of the Department, the Head Curator having been appointed Director of the National Gallery of Art, now a co-ordinate unit of the Smithsonian Group, is thus separated from Anthropology, and at the same time the Recorder of the Department, Miss Louise A. Rosenbusch is transferred to the corresponding position in the National Gallery. The Department of Anthropology at the beginning of the fiscal year 1920 - 21 thus comprises four principal divisions only: Ethnology, American Archeology, Physical Anthropology and Old World Archeology (including religions) each being in charge of a special curator. Ceramics, Art Textiles, Musical Instruments, and Historical Costumes are cared for by the Curator of Ethnology. Minor changes in the staff of the Department are recorded in the reports of the several divisions which follow."... (page 57-58)

Noteworthy incidents of the year are the installation of the Pell collection - early instalments; attendance by the Curator at the celebration of the 50th Anniversary of the establishment

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of the Metropolitan Museum, New York; attendance at the convention of the American Federation of Arts held at the Metropolitan Museum, May 19 - 21, 1920, and the installation of several hundred World War pictures of various types finally installed with the Division of History.

THE NATIONAL GALLERY OF ART

Broadcast by Radio, November 5, 1923.

We, the American people, have in Washington the National Gallery of Art, which is a department of the Smithsonian Institution. This institution was founded through a bequest by James Smithson, an Englishman, in 1846, and art was included among the branches to be cultivated; but science and history claimed principal attention in the early days, and the development of the Gallery was very slow. The disadvantage was emphasized in 1866 by a disastrous fire which completely destroyed the limited collections and interest was not renewed until the early nineteen hundreds, when a rich gift of art works rekindled interest in the Gallery. Since that time, sadly interrupted progress has been made. There was no special provision for art until 1920.

The collection of art works has accumulated entirely as gifts and bequests from public-spirited citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the institution, the activities of which have to do with the entire range of the artistic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above

the realm of use into the realms of history and the purely esthetic. The Institution, having no special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the four buildings of the Smithsonian group provided for scientific and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes were removed to accommodate them.

It is a remarkable fact that no single work of painting or sculpture has, for art's sake alone, been acquired for the National Gallery by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. It is observed, however, that interest in art is growing rapidly throughout the country and galleries are being established in many of our cities and towns.

The first important collection acquired by the National Gallery was that left by Mrs. Harriet Lane Johnston, niece of President Buchanan and Lady of the White House during his term. It comprises numerous paintings of great value, and among the historical relics, is the original of the first submarine cable message in which Queen Victoria congratulated President Buchanan in these

1. The first part of the report is a general
- introduction to the subject of the study.
The second part is a description of the

methodology used in the study. This includes
a description of the data sources, the
sample, and the statistical methods used.

The third part of the report is a discussion of the

words: "Trinity Bay, August 16, 1867. The Hon. The President of the United States. Her Majesty desires to congratulate the President upon the successful completion of this great international work in which the Queen has taken the deepest interest."

A still more important addition was the gift in 1907 of William T. Evans of New York, which included 150 paintings by leading American artists; and this was followed in June, 1919, by the gift of Ralph Cross Johnson of Washington, which included 24 choice works by European old masters, valued at a million or more. Other gifts are the Walter Beck collection, which included 70 portraits of the survivors of the armies of the Civil War, Union and Confederate; and the collection of 21 portraits of distinguished leaders of America and the Allied Nations in the War with Germany. Far more important than either of these is the gift of Charles L. Freer of Detroit, valued at several millions. In this case, the donor, discovering the entire lack of national accommodations, provided the gallery building required at a cost of a million and a quarter. It is, possibly, too much to hope that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the Nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him

in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the Capital of the Nation a superb monument bearing his name. The Freer Gallery includes, in addition to exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility is offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery and that the Oriental field is to be especially cultivated, ample provision being made by the donor for the purpose, as well as for the salaries of the Gallery staff. All honor is due to Mr. Freer for this splendid gift to the Nation.

As already indicated, the Gallery proper is not devoted to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve, not only as records of the triumphs of genius in the past and the present, but as the foundation upon which America's art future shall be built, insuring advance, step

by step, to higher levels than the world of the present can claim.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of Art, building splendid monuments to great men and in commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the Nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation has grown a mighty trunk and a leafage of great abundance, and, as a people, we are now beginning to recognize the vital importance of the bloom.

Among the people generally there appears to prevail the notion that art is a luxury and that Congress may not

be fully justified in expending the public funds, even a few thousands per year, for the maintenance of the National Gallery. It may prove a surprise to many that the Gallery is not a financial burden, but that on the other hand, it holds exceptional rank as a profit-making branch of the Government service. During the fifteen years since art has been recognized as a worthy feature of the Institution, values amounting to more than 10 millions; upwards of one hundred times the amount expended by Congress for maintenance. The reality of these values is made manifest by a recent statement regarding the remarkable financial conditions in Germany by which it appears that since the mark began its downward course and the distrust in money became acute, Germans have been putting all their savings into articles which they believe to have a stable value in the world market, and masterpieces of painting and sculpture, old tapestries, old rugs, and the like, are being eagerly sought and carefully treasured.

It thus appears that works of art, such as the Gallery has been acquiring are, from a financial point of view, not a luxury but the safest of investments, investments which may be expected to increase in value from year to year and from century to century as long as civilization lasts.

GALLERY CONDITIONS IN 1927, prepared for the U. S. Daily by W. H. HOLMES

Until 1920 the art collections were cared for as a part of the Department of Anthropology, of which the present Director of the Gallery was Head Curator. In that year the collections were made a separate administrative unit of the Smithsonian Institution with the designation "The National Gallery of Art."

In 1921 a National Gallery Commission, comprising 16 members, was appointed by the Regents of the Institution, its meetings being held at stated intervals for the consideration of the Gallery's interests in every direction. It is greatly to be regretted that the activities of the Special Committees appointed by this Commission to take charge of the several branches of the collections are seriously embarrassed by lack of space in which to assemble and install the materials assigned to their custody. Due to this lack of accommodations the collections remain today largely where they were before the Gallery was finally organized.

* * *

THE collections are to be found in four of the buildings of the Institution, the principal group of paintings and sculptures occupying the north central hall of the New Museum Building. The Graphic Arts, one of the more important branches, remains on the first floor of the Smithsonian Building. The Ceramic and Textile Collections are found on the first and second floors of the Old Museum Building. The collection of portraits, the nucleus of a national portrait gallery, finds wall space on three floors of the New Museum, while the Freer collections are so fortunate as to have a permanent home of their own.

Valuable paintings are hung in situations not ordinarily accessible to the public as follows: In the Regents' Room, Smithsonian Building; the Assistant Secretary's office and offices of the Director of the Gallery, third floor, New Museum; the Telephone and Superintendent's rooms on the ground floor, and in the long hallways of the ground and third floors of the New Museum. All of these works are so hung and lighted as to be readily examined by visitors desiring to do so. There is no ordinary or obscure storage in the entire collection.

Although plans have been drawn at the expense of members of the Board of Regents of the Institution, the great gallery building does not materialize and the rich collections that should have come to the Nation are withheld or placed elsewhere. Naturally contributions of art works practically ceased when it became known that additions could not be accepted on account of lack of space. During the period 1904-1920, while there remained suitable space for installation, contributions of great value were received.

In order that the Gallery's influence may be widely felt and its interests advanced it has been the practice to send out on request to the more important cities of the country, loan exhibits of paintings owned by the Gallery. In like manner loans for temporary exhibition in the Gallery are accepted from Art Institutions and from private owners and placed on temporary view for the edification of the art lovers of Washington as well as for the multitude of visitors from other sections. The owners of these collections, finding them well cared for, effectively shown, and highly appreciated by the public, have been in cases led to present or bequeath them to the Nation. This is true in no small measure of the Freer, the Evans, the Ralph

THIS brief review of our nucleus of a National Gallery is naturally followed by an equally brief outline of the scope and functions of the Institution of which we have undertaken to lay the foundation.

The resources, from which the art museum may draw its subject matter are vast and varied. Early in the evolution of the arts of utility tens of thousands of years ago, there became associated with them in their practice elements of embellishment derived from various sources, significant and nonsignificant, technic, pictographic, symbolic, and trivial. Rising out of this vast body of decorative elaborations there are varied phases of the esthetic partially or wholly divorced from their original connection with their utilitarian stems. To these phases of art when very highly developed, whether still associated with the thing of use as in a palace or temple, or wholly divorced from use as in a portrait, a landscape or a statue, we give the name "The Fine Arts."

* * *

This vast complex of elaborations whether associated with the arts of use or independent of them constitutes what we mean by the term art. The vast scope of art and the importance in the history of humanity may in a measure be realized by assuming for the moment the removal of all superutilitarian features from the entire field of human achievement. The result is startling. In architecture all buildings, residential, civic, religious, and the rest, would be reduced to mere inclosing walls with roofs, doors, and windows; sculpture would be confined to the making of mortars, mill stones and grave posts; the fine arts would not appear even in our dreams, and commerce and trade would have to deal only with foodstuffs, clothing, and machinery. All great ships would disappear from the sea since tourists would have nothing to go abroad to see or to buy and civilization, weary of the terrible monotony, would go to sleep.

America's great need then is the wise direction of these potencies. The first essential to this end is acquirement of full knowledge of the history and significance of art in the past with a view to the application of this knowledge to the future, to the wise utilization of embellishment and beauty in every creative activity of the nation. First among the great agencies of progress that present themselves is the art museum in which there may be assembled actually or by a multitude of reproducing methods representative series of the best that genius has created in every branch and with every people, not forgetting, however, that although the future must be built upon the solid foundations of the past the future must supply the genius that shall make the future greater than the past. These collections would necessarily be supplemented by libraries, laboratories, and able instructors for each department of the foundation. In order to insure results on a comprehensive scale the undertaking would have to be of national scope, and organized and carried out by a nation determined to place its industries, its commerce, its trade, and its general culture on a plane higher than has as yet been reached.

In the next article, to be published in the issue of July 8, Grace Dunham Guest, Assistant Curator of the Freer Gallery of Art, will discuss the Freer collection and its development under the Smithsonian Institution.



VII.

THE GREAT NEED OF A BUILDING FOR THE NATIONAL GALLERY OF ART

The appeal to Congress for the erection of a building for the National Gallery of Art, Smithsonian Institution, a provision enjoyed by every other civilized nation, has so far been made in vain. At one period within the last decade a strong effort was made by the Institution and by art people throughout the country for the erection of the much needed building. So much in earnest was the Institution in the project of establishing the needed gallery that the Regents, hoping to give impetus to the movement, raised privately \$10,000 for the preparation of building plans. Mr. Charles A. Platt, a distinguished architect, was sent to Europe for a winter's study of art museums and on his return plans were drawn and brought to the attention of the Committee of Congress responsible for the erection of public buildings. The story of this undertaking is well presented in the following article by Royal Cortissoz.

As a result of this effort, the Regents of the Institution were authorized to prepare preliminary plans for a suitable building to be erected when funds from gifts and bequests came into the possession of the Regents. The site selected was on the north front of the Mall between the Natural History Building and Seventh Street leaving a space between it and the latter street of not less than 100 feet. The south front to be on a line with the Natural History building. The requisite funds, however, notwithstanding strenuous efforts by the Institution, were not forthcoming.

The Institution has, from time to time, urged on Congress the imperative need of a Gallery building and, as recorded in the following article, it has raised and expended ten thousand dollars as the possible initial step, but Congress was not prepared to take up and carry out the suggested project.

THE NATIONAL GALLERY OF ART

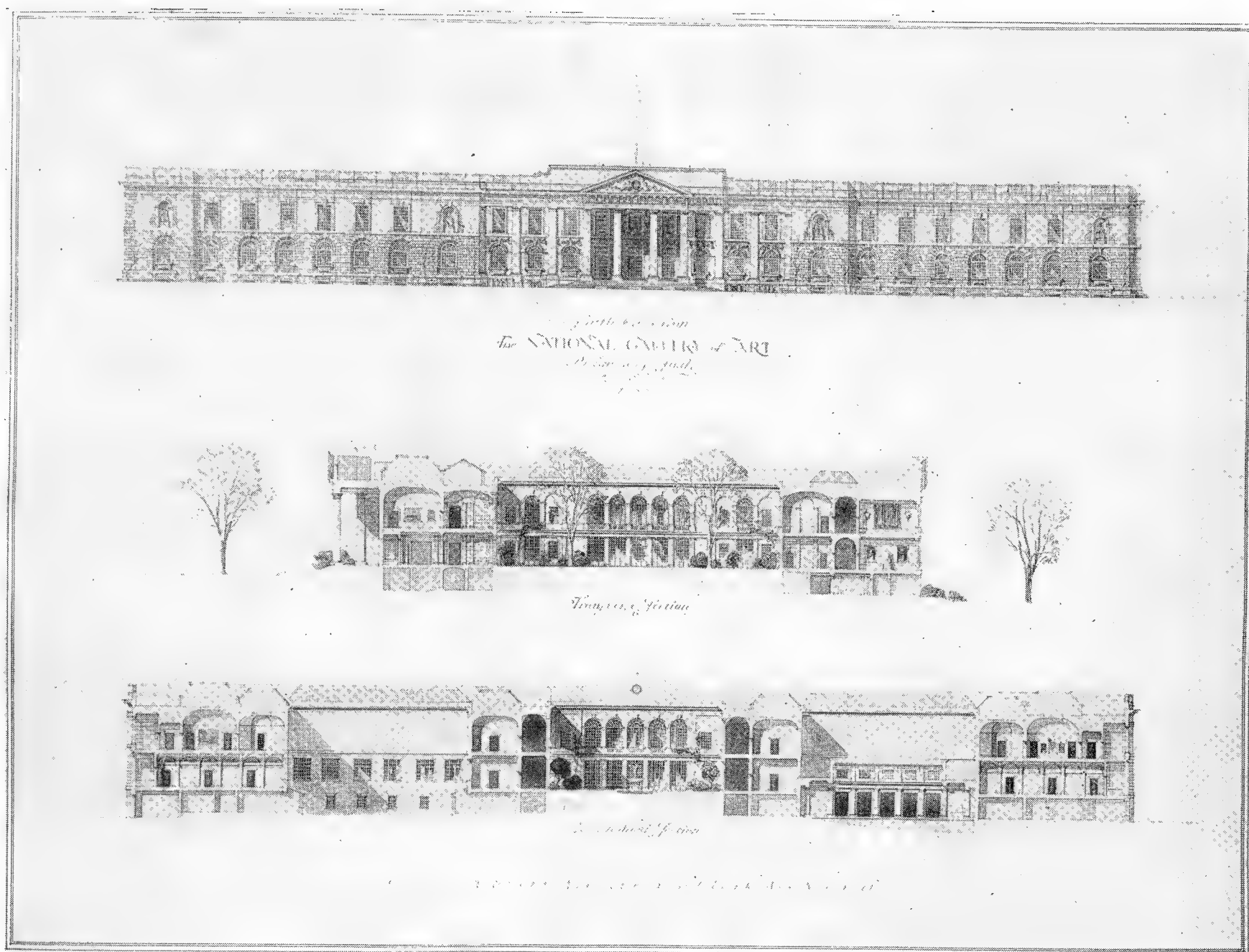
BY ROYAL CORTISSOZ

THE COLLECTIONS of the National Gallery in Washington have long been of recognized importance. They are valued today at more than \$5,000,000, and accessions in the future, as people come more and more to appreciate the significance of such a repository at the heart of American life, are certain to give the Museum in which they are housed a conspicuous status in the world. Yet for years the Regents of the Smithsonian Institution, who have the administration of this Gallery in their charge, have been constrained to place its possessions in the Natural History building on the Mall, a disposition of the matter intrinsically inadequate and inimical to the installation of exhibits for which the space is really required by the fundamental purpose of the edifice. In a sense, the National Gallery of Art is homeless; it has no satisfactory quarters of its own. To remedy this situation the Regents have taken steps to provide an adequate building for the present collections of the National Gallery of Art and those which it may receive in the future.

The sum of \$10,000.00 having been raised by private subscription for the purpose, an architect was sought to make preliminary plans. He was found in the person of Charles A. Platt, of New York, the designer of many salient buildings in the United States and, more particularly, as bearing upon the present problem, of the Freer Gallery of Art in Washington, only a stone's throw from the site of the structure contemplated. Mr. Platt's first action was to go abroad in May and make an exhaustive study of the European museums, with a

view to gaining all the aid that precedent might render in the development of perfect arrangement of rooms, circulation, lighting, administration and so on. His object was to take advantage of every expedient, every device, which time might have shown to be constructively pertinent to the subject. Incidentally he took note of certain facts which are graphically shown on a diagram submitted with his plans, giving the comparative areas of the proposed National Gallery and a number of representative museums in Europe and America.

The site set aside by Congress for the National Gallery is about 580 feet long and more than 300 feet deep. On it the building designed by Mr. Platt takes on proportions surpassed by those of the Victoria and Albert Museum of London but in their turn surpassing by nearly a hundred thousand square feet those of the National Gallery in the same city. The American building is to be only slightly smaller than the British Museum. Yielding in scale to the great museums in New York and Boston (as they are planned for their ultimate forms), it is to be larger than the Kaiser Friedrich Museum in Berlin, the Prado at Madrid, the Alte Pinakothek at Munich and the famous Sculpture Gallery in the Bavarian capitol. The National Gallery in Washington is to be full four times as large as the Freer Gallery. These contrasts give some idea of the bulk of the structure, which is being planned to take its place as an integral part of the architectural ensemble on the Mall, worthy in its monumental dignity of the historic aspects of Washington. The drawings set forth a scheme aiming to be



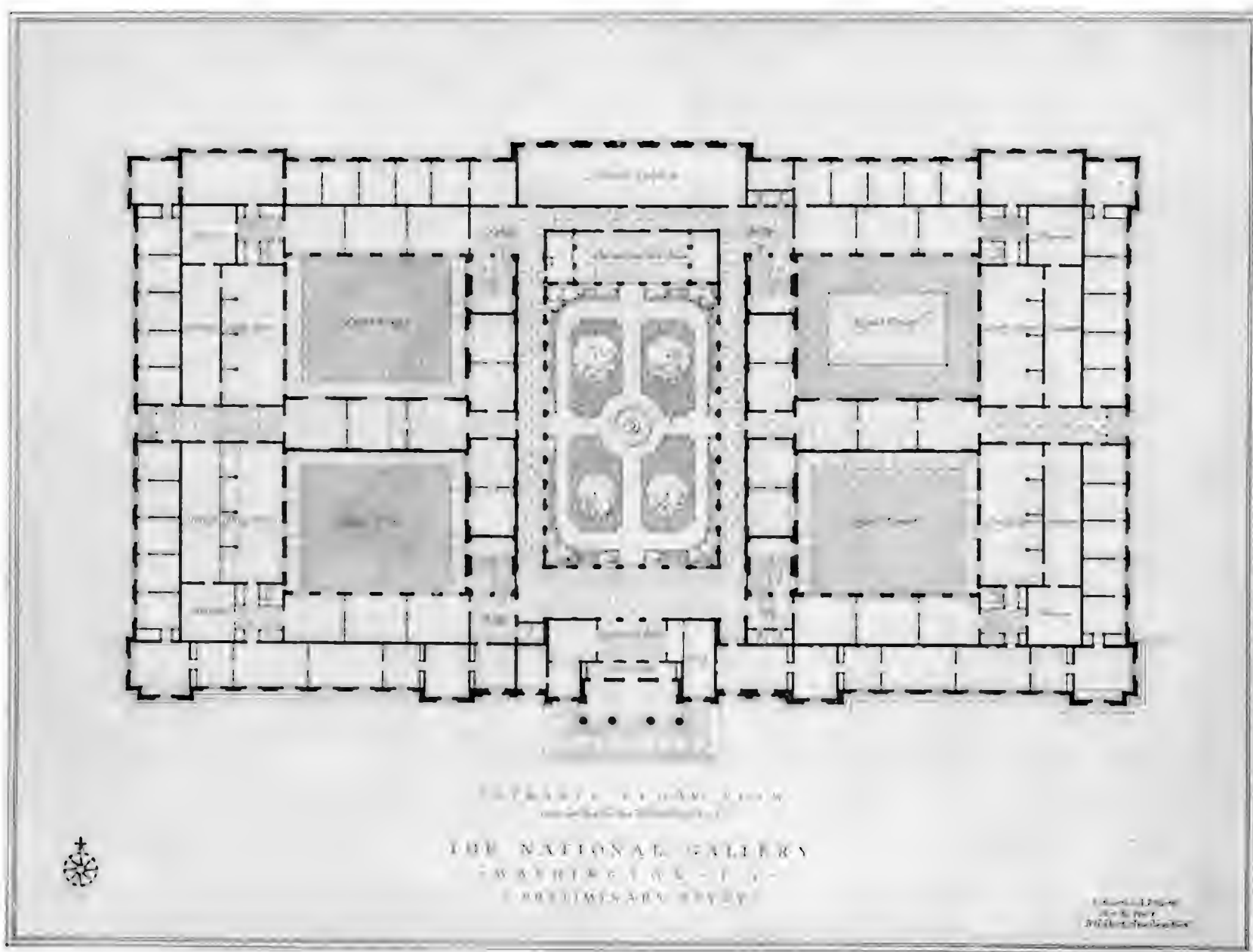
DRAWING SHOWING FACADE AND CROSS-SECTIONS OF BUILDING PLANNED FOR NATIONAL GALLERY OF ART. CHARLES A. PLATT, ARCHITECT

commensurate in every way with its surroundings and with its high function.

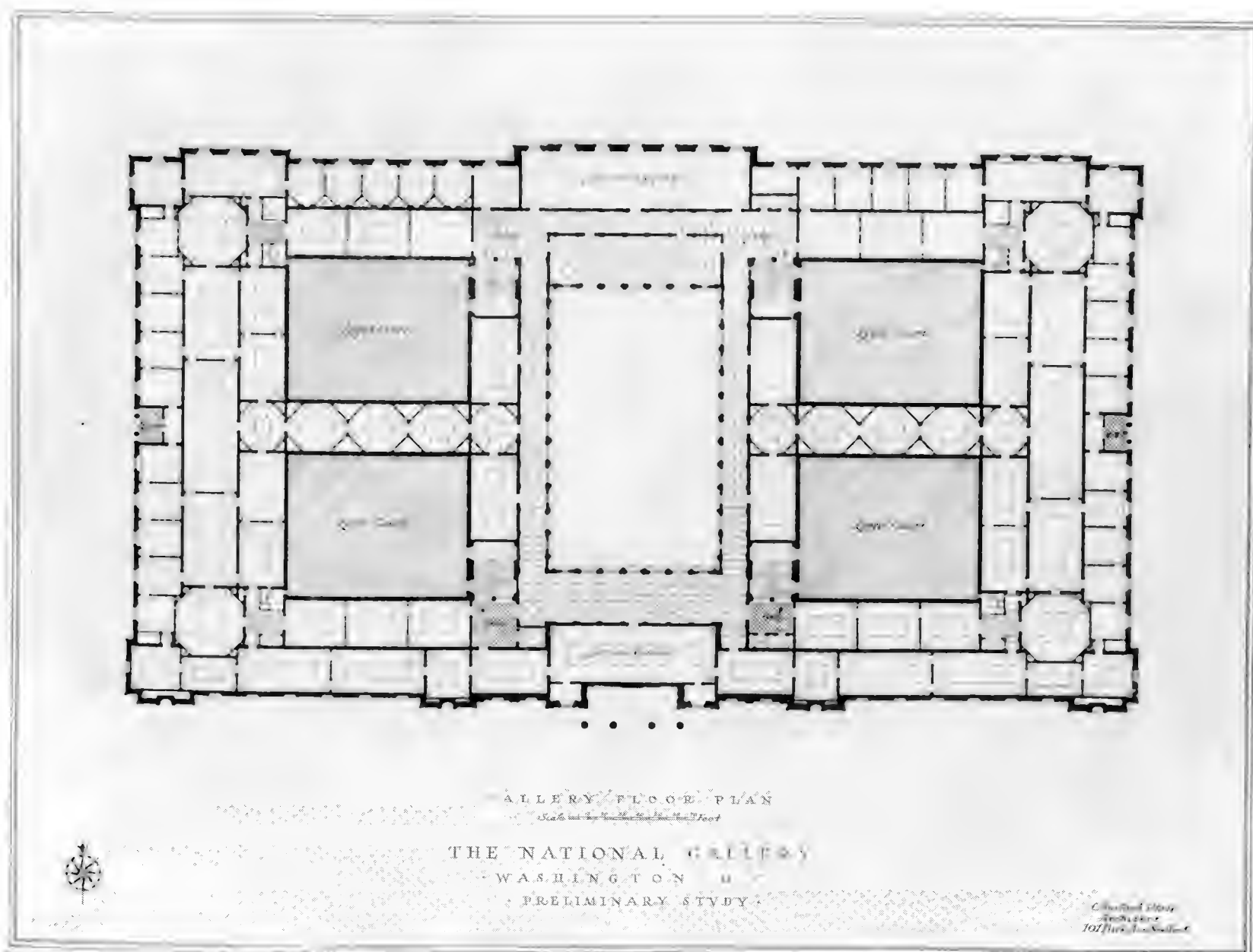
The facade is in the Renaissance style, with distinctively classical elements. It is rusticated on the first floor and left smooth on the upper stage, where blind windows are introduced to balance the practicable windows below and to help in lending proportion and animation to the whole long wall. A parapet broken by balusters at regular intervals crowns the facade. A few niches symmetrically placed in the upper part of this facade provide spaces for statuary, but there is little decoration about the scheme as a whole. It is intended that without undue severity this should have the simple and serene aspect befitting an architectural monument of the kind. A pillared portico surmounted by a pediment which is set against a flat attic marks the entrance to the building. The steps approaching this portico are broad and deep but comparatively few in number. The main facade takes every advantage of the dimensions

of the site. It is 560 feet long. The building is about 300 feet in depth. The front, facing the Mall, is some 60 feet in height. At the back the same cornice line is of course continued, but the facade is here in three stages, a fall in the land permitting architectural expression of the basement.

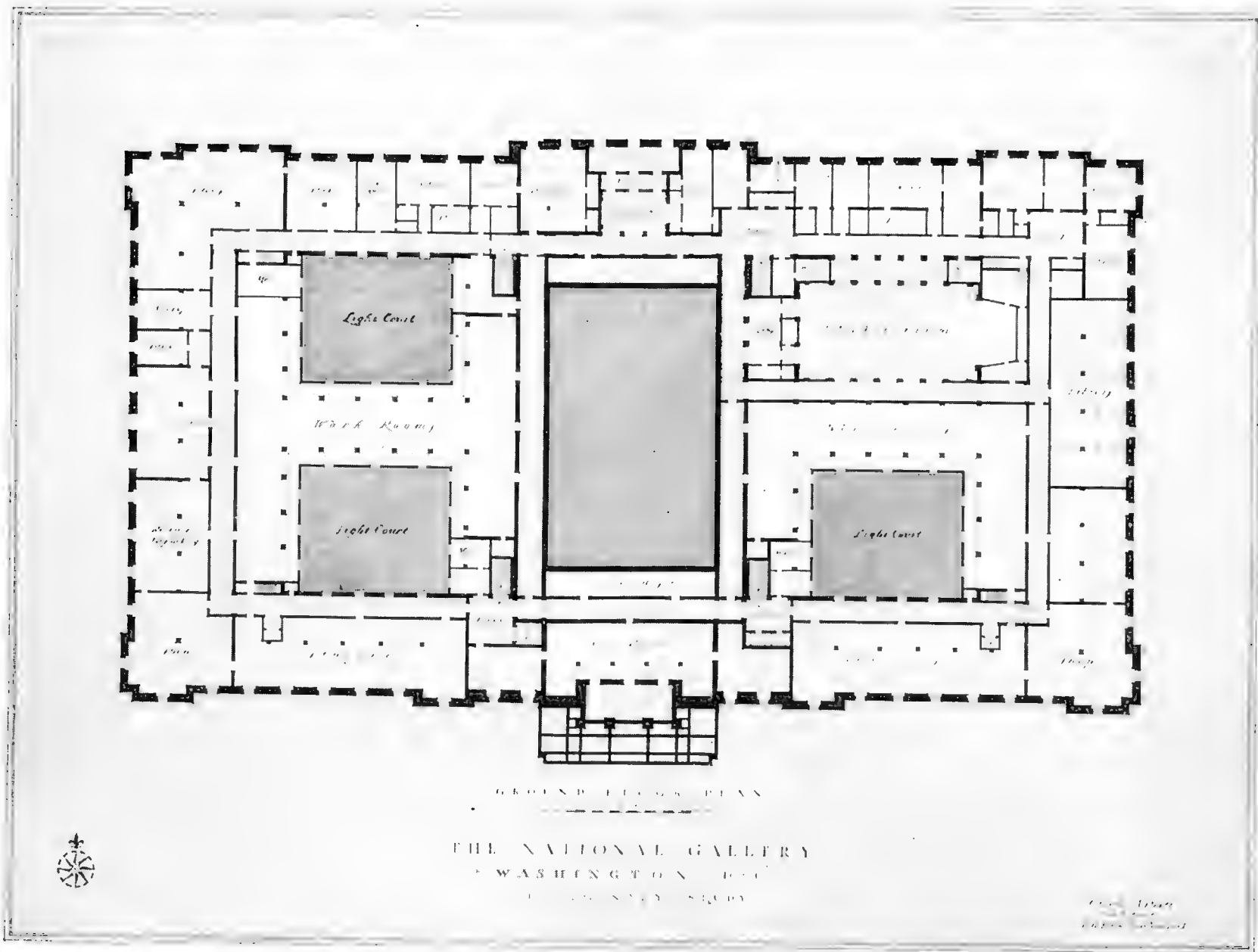
The basement floor, entered on this side of the building, is devoted to administrative and kindred purposes. On one side are the executive offices and accommodations for the director, curators and the meetings of the board of trustees. Abundant space is given to the library. There are storage and work rooms and there is an auditorium for lectures, a room to contain some five hundred people. In the distribution of all this space the architect has sought to facilitate the smooth and rapid working of the gallery's daily affairs. For example, there is a platform at the west end of the building at which works of art will be received. A packing room immediately adjoins it, and the shops and storage rooms are conveniently



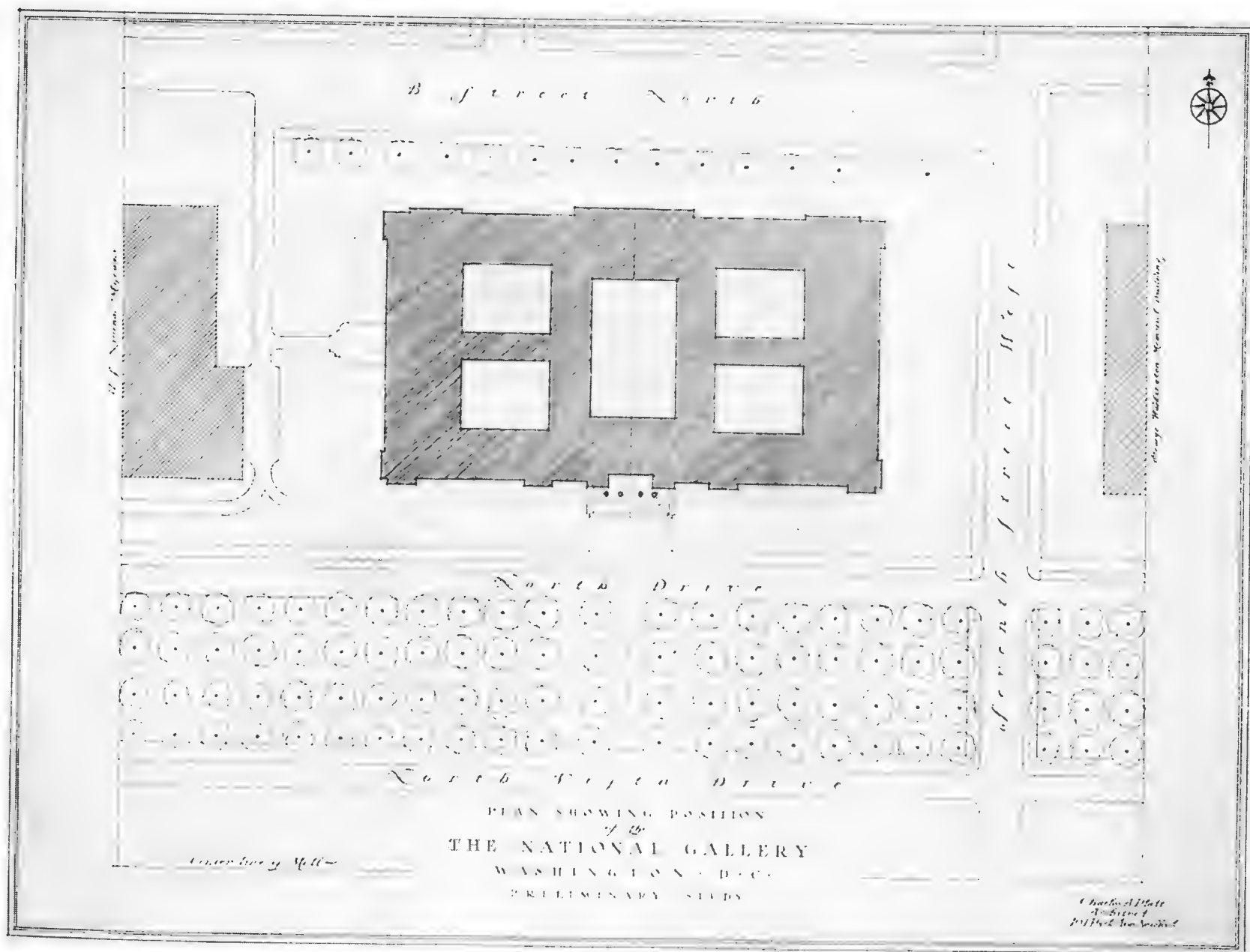
ENTRANCE FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



GALLERY FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



GROUND FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



PLAN SHOWING POSITION, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT

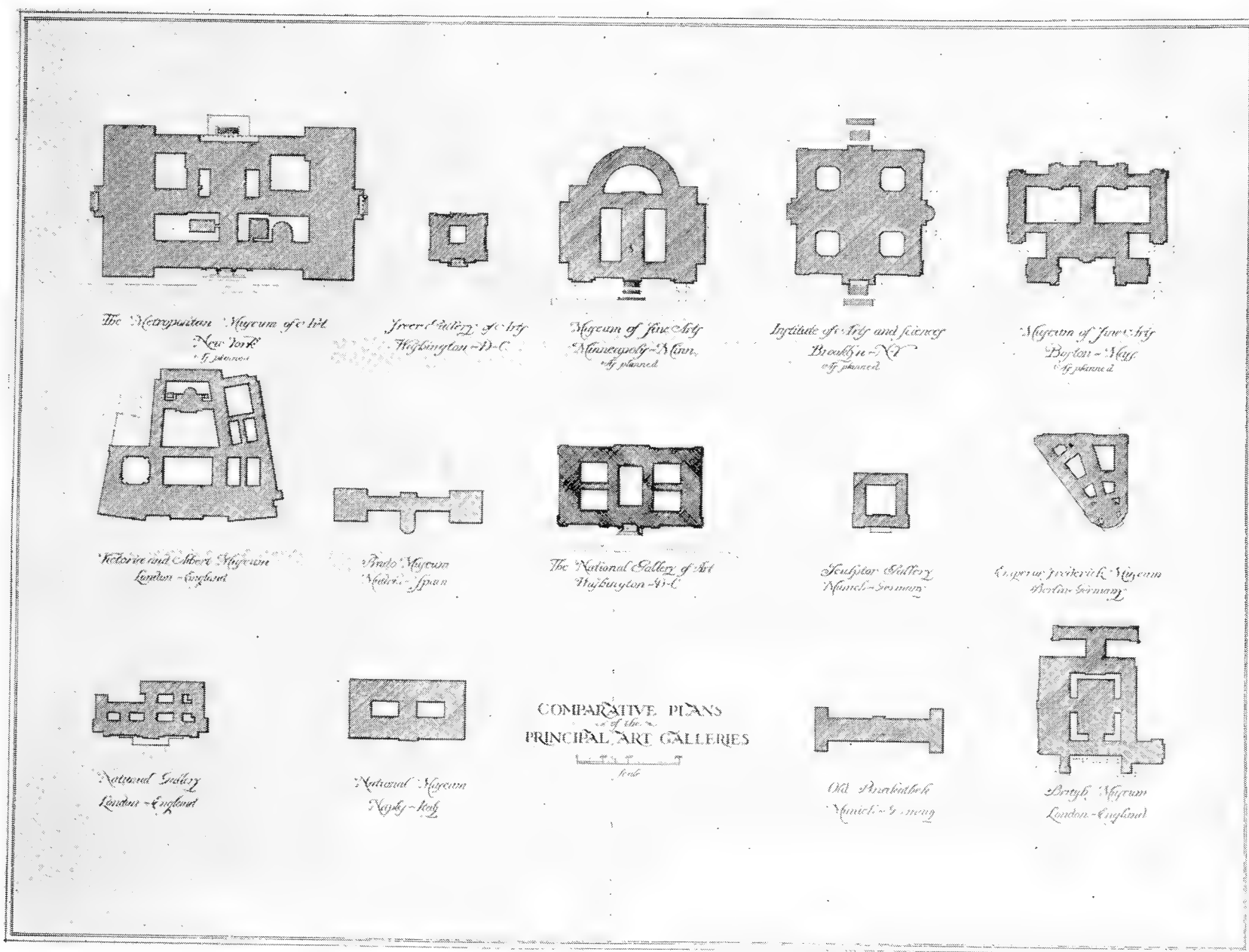


CHART SHOWING COMPARATIVE PLANS OF PRINCIPAL ART GALLERIES. LEFT TO RIGHT, TOP LINE: METROPOLITAN MUSEUM OF ART; FREER GALLERY OF ART; MUSEUM OF FINE ARTS, MINNEAPOLIS; INSTITUTE OF ARTS AND SCIENCES, BROOKLYN; MUSEUM OF FINE ARTS, BOSTON. SECOND LINE: VICTORIA AND ALBERT MUSEUM, LONDON; PRADO MUSEUM, MADRID; NATIONAL GALLERY OF ART, WASHINGTON; SCULPTURE GALLERY, MUNICH; EMPEROR FRIEDRICH MUSEUM, BERLIN. THIRD LINE: NATIONAL GALLERY, LONDON; NATIONAL MUSEUM, NAPLES; OLD PINAKOTHEK, MUNICH; BRITISH MUSEUM, LONDON

at hand. It is to be noted also that the inner work rooms on this ground floor are lavishly lighted by three courts.

On the floor entered through the pillared porch to which reference has been made the architect strikes what might be called the keynote of his plan. As he has already shown in the Freer Gallery, he appreciates the importance of avoiding that air of vast spaces which in European galleries has been due not so much to a definite policy of museum building as to the taking over of old palaces for museum purposes. A museum on the scale of the National Gallery in Washington cannot possess a precisely intimate atmosphere, but it can at least approximate to that rather than to forbidding grandeur. Thus Mr. Platt's vestibule and entrance hall, of reasonable dimensions in themselves, lead to a corridor that is in its turn comparatively modest in scale, and this corridor frames a court, open to the sky, in which a fountain and green things completely exclude austerity. There is a

lounge and tea room at the further end of this court, with windows opening on to the trees and grass. The court will make places for a certain number of pieces of sculpture, but in its broad character it is intended to give the building a kind of friendly center. Another point which should be remarked on the threshold of the gallery is the absence of those minor accommodations which, as a rule, in the museums of the world are placed instantly before the eye of the public. The coat room on the right hardly asserts itself at all, and the photograph room on the left is planned with the same restraint. Neither is forcibly affirmed in the composition but is kept, as it were, discreetly in the background. In the same way the four staircases at the corners of the central corridor are comparatively unobtrusive. The visitor is not overwhelmed by the architectural fabric but agreeably enveloped by it.

The typical galleries on this floor, which has side windows on all four facades, are about 18 feet high and measure 18 by 20

feet. They are blocked out in such units that each single unit has independent access. The visitor does not need to traverse one long set of rooms in order to get at another. There are two light courts on each side of the central open court, and in consequence, the study rooms placed beside them to the west and east, and the galleries which bound them on the north and south, are all assured of abundant illumination. On this floor, which runs to nearly seventy exhibition rooms, it is expected that the National Gallery will concentrate its more miscellaneous objects. Space is available for pictures, historical portraits—the latter to have something of the appropriate investiture which comes from period mantelpieces, furniture and the like—and besides the spots assigned to sculpture in the open court there are rooms for plastic art. In the other rooms, space is reserved for prints, medals, Orientalia and all those diverse objects of art and historical souvenirs which may be expected to gravitate toward an institution of the kind.

The second or great gallery floor again brings up that matter to which reference has already been made, the avoidance of too vast and grandiose an effect. There are stately rooms on this floor, some of them over 60 feet in length and over 30 feet in width, but this size is not too imposing and the plan so distributes the space that there are no excessively long vistas. A corridor again surrounds the space given in the center to the open court, and at either end of this there is placed a major room for special exhibits, or for such ceremonial occasions as may from time to time require isolation at a central and salient point. The four light courts so important to the floor below have here, of course, not the same function, since all the upper galleries are provided with a top light, but they serve in an admir-

able manner to facilitate diversity in plan. Running east and west on each side of the central court are five octagonal rooms, giving decisive relief from the customary rectangular arrangement. There is a large octagonal room also at each corner of the building, and this room, being at the end of the most important suites of galleries, should eventually contain the great masterpieces of the collection. The drawings show better than a description can indicate how these various rooms are placed, always with the idea of giving independent access to each unit and securing variety in vista rather than the monotony and cheerlessness which so often prevails.

From beginning to end, on this floor as well as on others, the architect has endeavored to make a museum on a heroic scale alluring rather than overpowering. To America is naturally assigned the western half. The art of Europe will go as naturally into the eastern section. The plan sets them both in a broad perspective, inevitable considering its dimensions, but they are firmly knit together. Their arrangement permits the utmost ease of circulation, and, it may be added, this is such that one set of rooms may be filled with its neighbors shut off, so that emptiness never asserts itself upon the visitor. There are nearly a hundred exhibition rooms on this floor, signifying a fairly immense space, but that space, which from its sheer bulk might make a desert, is designed to receive the visitor in one friendly environment after another. That point has already been established by the architect. His design throughout is of a preliminary nature. Facade and floor plans are subject to much further study. But on the basic principle of making a museum a place of sympathetic and human interest the National Gallery in Washington is already firm fixed.

"That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large—as indeed, it must if our country is to acquire in the refinements of civilization the position that it has achieved in material things."

A. Lawrence Lowell.

"Do many people use and enjoy museums of art? It would seem so, judging from the turnstile records. Over a million visited the Metropolitan Museum of Art, New York, last year and nearly as many entered the portals of the Art Institute of Chicago."—Florence N. Levy.

May 14, 1924.

SECRETARY WALCOTT'S WELCOME TO THE AMERICAN FEDERATION OF ARTS.

Mr. President--Ladies and Gentlemen:

It is a great pleasure to welcome to Washington the representatives of the American Federation of Arts. Your gathering here is an event of particular significance to the Capital City, which, as you know, aspires to take a leading place in the realm of National Art. It is an event which encourages the hope that our aspirations may be approaching realization. We are greatly impressed with the knowledge that the Federation is not only actively engaged in arousing the American people to an appreciation of art in the widest sense, but that it is actively promoting the special art interests of the National Capital. Its activities extend to the farthest limits of the land. Through its many Chapters it speaks directly to the people. It supplements this by sending out traveling exhibits, by circulating lectures, by the publication of a splendid journal, and by the distribution of information on all that relates to the interests of American art. It maintains co-operative relationships with the Government departments, carrying forward enterprises that a national organization should have in hand but which the Government has not found it feasible to sponsor. Washington, especially, has felt its helpful influence. It was largely instrumental in securing the appointment of the National Commission of the Fine Arts, and has steadfastly stood for a strict adherence to the McMillan Commission plan for the development of the Capital

City, and now, what is of most vital importance to our people, and in fact to the Nation, it is taking an active part in the campaign for the erection of a gallery building worthy of the Nation.

The problem of the kind and degree of consideration that should be given to art by the National Government has received but little attention. The great problems of the country, national and international, have absorbed the attention and energies of the national legislature, and questions of art are left in a large measure to the people themselves. The seat of Government is not necessarily a focussing point of art. It is in the centres of population that art institutions spring up and flourish. The flower does not bloom without soil, and Washington has until recently been without ^{productive} ~~artistic~~ soil. But the fertilizing agencies are at work, and it is anticipated that art, due to the fuller understanding of what art means, will quickly achieve results that were formerly reached only through a long period of interrupted development. That art appreciation is rapidly growing is fully apparent; societies are being organized and galleries are being established in all of our larger cities, and a period of great promise is surely dawning. Americans of wealth are gathering from the Old World untold riches in art works. It is observed that the collections made by individuals are rarely permanent, that they are not kept in the original families for more than a few generations, and that

one by one they find their way into public galleries, thus serving a double purpose as monuments to the donors and as precious heirlooms for the people.

I am constrained to take advantage of this occasion to speak of the conditions in Washington with respect to national art. Great advance has already been made in the field of monumental art, in works of sculpture and architecture dedicated to great men and to great achievements, the result wholly of the commemorative historical motive. The Smithsonian Institution has nurtured an art nucleus in part commemorative, but in the main purely esthetic, that has remained for more than half a century almost unnoticed. Early in the present century, however, due to the acquirement of a number of important gifts and bequests of art works, a forward movement has taken place. The result of this movement may be seen today in the central hall of the Natural History building of the National Museum. This result gives strong support to the view that should the Government, or the people in any way, provide a worthy gallery building it would rapidly take an important if not a leading place among the art institutions of the world. With an expenditure of a few thousand dollars per year we have in the past twenty years acquired art values exceeding ten millions, Freer gallery and collection. It should be noted that this period is that during which desirable gallery space happened to be available. It thus appears that we are fully justified in holding that the

loss to the Gallery and to the Nation due to our inability to care properly for gifts and bequests would, in a few years, equal in amount the full cost of a gallery building worthy of a Nation.

Appreciation of the importance of Washington as the Capital City is rapidly growing. The people as a whole are beginning to feel that the Capital City of the Nation should represent the culture of the Nation in every respect; that its institutions,--artistic, scientific, religious, educational, historical and political, should not fall short of the climax of human attainment.

It is a great privilege to welcome the American Federation of Arts to Washington. Speaking for institutions and individuals in our Capital City interested in art, I welcome you.

PLEA FOR A NATIONAL GALLERY OF ART, BY THE DIRECTOR

In 1927, hoping to awaken the apparently dormant interest in local and national art in Washington, the Director of the Gallery prepared an article, "A Plea for a National Gallery Building in Washington," for publication in the local art journal ART AND ARCHAEOLOGY. In this article he urges with all possible stress the founding of a great National Gallery by the Government, emphasizing especially the advantages of an institution built and administered by the government, and the serious annual loss to the Institution and the nation owing to the present lack of space for the accommodation of gifts and bequests which had for several years averaged at least half a million per year in value. With a gallery building such as the nation should have the accession of millions in art values per year could reasonably be counted on.

The Director's article entitled "A Plea for a National Gallery of Art," printed in the journal ART AND ARCHEOLOGY for February 1927, made a strong appeal to Congress for the erection of a gallery building. The distribution of the "Plea" had hardly begun, however, when word came that Senator Smoot had just announced in the public press that he had assurances of the founding of a ten million dollar gallery by a prominent and wealthy American citizen. The public at once reached the conclusion that Mr. Andrew W. Mellon, Secretary of the Treasury, must be the prospective donor (see clippings in this volume), but Mr. Mellon gave no sign and for a period of three years we have waited and wondered.

It was recognized at once on the announcement by Senator Smoot that further appeal to Congress would be without possible avail as an appropriation for a purpose which had a definite prospect of fulfillment by a private donor, could not be considered for a moment by Congress, and all promotion on the part of the Smithsonian Institution was stopped at once. The Plea, containing certain statements which might prove objectionable to the prospective donor, was held up and a modified edition issued. We have been encouraged, however, during subsequent years, by the observation that the government's plans for the building development of the Pennsylvania Avenue, B Street Triangle, included the plan for a National Gallery building and within the limits of the Mall just West of the New National Museum building - the most suitable and appropriate location for the National Gallery that could be found. That Mr. Mellon has not changed his plans regarding a building is indicated by the fact that Mr. Frederic A. Delano, in a statement published in January 1931, referred to the expectation that a building founded by Mr. Mellon was to be located on the site now occupied by the greenhouses of the Department of Agriculture.

Ideally developed the National Gallery of a great nation should embody in its collections not only the limited range of products known as "The Fine Arts," but examples of the highest achievements of human handiwork in every branch in which the exercise of taste is an essential factor. The collections of the national gallery of a progressive people should not be thought of as a source of esthetic pleasure alone, but as the foundation upon which not only the art future, but in large measure the industrial and economic future, of the nation must be built.

Washington is the nation's city and the development and support of its numerous national institutions is the responsibility not only of the people of Washington, but of every American citizen from the Atlantic to the Pacific. The appeal for a building to house the present art collections and to provide for future growth must therefore be made by and for the whole people, and since America is the richest nation in the world and thus from necessity a future art centre of the world, they should demand that this gallery shall rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not only to the place that American art holds today and must hold tomorrow but even to the far future, since art in its material forms is the most

enduring, as well as the most precious, heritage of a people.

A National Gallery is thus of necessity the property and responsibility of the people in the fullest sense and should represent by the perfection of its building and the character of its contents as well as the manner of their presentation, the place held by America in the scale of civilization. Two important questions demand answer. Shall the richest nation in the world hold its purse strings while the currents of culture progress sweep by and the opportunities of acquirement are forever lost? Shall the richest nation in the world stand hesitatingly by the wayside holding out its palm for charity hoping that some citizen may have a few millions to entrust to a beggar nation to build a monument to himself? Should the richest nation in the world not rather stand upon its dignity declining gifts which, if accepted, would tend to postpone the erection of a real National Gallery indefinitely. An enlightened people with unlimited resources should found its own great Art Institution as a culture nucleus and permit, if it likes, the assemblage within or without its walls of individual units of art, gifts or bequests, which shall take the names of the donors, serving at one and the same time the purposes of the national foundation and as memorials to the donors. The essential feature of this foundation would be a Gallery building worthy of the nation. With such a building Washington would attract art contributions of the highest order enabling it in the near future to take a leading place among the art centres of the world.

Visitors to Washington who know the principal American cities and who have visited the capitol cities of other nations, each with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment and perhaps even of chagrin when they realize that in their capitol city the keystone of the culture arch is missing, that there is no national art foundation and that the nation as such does not recognize art save incidently. Although monumental memorial art works are found on every hand no attention has been given to art for arts sake. No adequate provision has been made for even the care of the gifts of art works already owned by the people, and what is vastly more unfortunate no provision is made for the reception and care of such contributions of art works as patriotic citizens may wish now and hereafter to devote to the enrichment of the nation's city and to the culture advancement of the American people.

By a well known law of culture gravitation art drifts toward the centre of wealth of a people, but Washington is not a centre of wealth and is thus of itself practically helpless, and unless the people generally awake to their manifest duty to themselves and to the country and assign this law to the scrap heap the remarkable inflow of art works from abroad and of art production within, now prevailing, must pass ungarnered and other cities having available wealth but local claims only will absorb it all. The capitol of the nation will, from the lack of a gallery building, mourn a lost opportunity and remain

indefinitely in esthetic poverty. Great buildings and monumental sculptures may in cases be masterpieces of art, but they exist primarily for memorial purposes or as embellishments for the cities' buildings and parks. All works of art belonging to the nation save the architectural and the larger open air monuments, should find a home in its treasure house of the beautiful - the art gallery or museum of which we dream.

The nation has already in Washington the nucleus of a collection of art works. The initial steps were taken when the Smithsonian Institution was founded in 1846; but little progress was made for more than a half century. Early in the present century a number of important gifts were received and were cared for in such spaces as were found available in the Institution's buildings of the period. More recently other collections, prominent among which are the Evans, the Harriet Lane Johnston, the Ralph Cross Johnson and the war portrait collections, were housed in the new Natural History building in spaces commandeered for the purpose, the natural history collections to make this possible being crowded back upon themselves, notwithstanding the strenuous objections of the curators of the scientific departments. Other art collections belonging to the Smithsonian Institution, of which Institution the Museum, the Gallery and other Departments are branches, have for lack of gallery space never been brought together. Among these are the collections of graphic arts, ceramics, textiles, metal work etc. But it should be distinctly understood that the building for which this plea is made is not intended for

the accommodation of these various misplaced collections alone. The vital consideration is space for the acceptance and display of such collections as a rapidly developing art future should have in store for a rapidly growing nation. But let the story of the past tell the story of arrested growth and threatened disaster. For the twenty years from 1900 to 1920, the period during which space was obtainable by the crowding process, accessions averaged half a million dollars per year in estimated value. Since 1920, due to lack of accommodations, little of importance has been offered or received, since no collector is willing however patriotically inclined to entrust his treasures to an Institution which is not prepared to care for and exhibit them. With a gallery such as the nation should have, the Institution could count with certainty on annual accessions amounting to a million or millions per year. In ten or twenty years, and let us lay particular stress upon this point, the loss thus indicated would amount to a sum sufficient to build the greatest gallery building in the world.

Washington is fast becoming the mecca of all Americans, and the facilities for travel, by water, by rail, by the automobile and by the flying machine, make the pilgrimage a pleasure trip of a day or a week. With its splendid administrative and executive establishments, its monuments, its museums, its galleries, its libraries and its research and educational institutions it is bound, as the years pass, to take on something of the characteristics of a great university with a national and even a world attendance.

The present appeal is intended to bring a definite knowledge of the unfortunate state of our national art to the attention of the American people, who should know, not only that we are without recognition of art as a national asset, that we are far behind other nations in that particular department of culture which characterizes the highest civilization. It is sought to stir the pride of a people unaccustomed to take a second place in any field.

The active part now being taken by women in public affairs is most promising. They are advancing year by year to higher aims and broader spheres of activity and very especially in all matters of taste. The esthetic future of the American people is largely in their hands. In personal refinements, in the care of the home, in society, ~~and~~ in the schools, ^{and in the church} they are habitually concerned with matters of taste and in the various ordinary activities of everyday affairs their uplifting influence is constantly felt, while men absorbed in the struggle for wealth, position and the development of great enterprises are apt to regard mere matters of taste, of the cultivation and promotion of the beautiful as secondary or nonessential. They do not realize that all branches of creative activity require the constant exercise and supervision of taste and that the superiority of the product ^{of the nation} depends largely not on freak developments which come so often to the front, but on the general level of the taste of the people as a whole.

Before the edition of this appeal was fully received from the press, it was in part suppressed by the authorities of the Institution who feared that the appeal to Congress for a Gallery building, to be provided by the Nation rather than by private contributions - for private contributions were usually on a small scale and difficult to realize - might show, or seem to show, lack of faith in the reality of the marvelous vista opened by the Smoot announcement. As a matter of course, with this announcement in hand, appeals to Congress by the Institution for a building ceased at once and for three years have not been renewed. With ten millions in definite prospect for a building, appeals to Congress for an appropriation would manifestly be useless.

This plea urging the erection of a gallery by Congress had scarcely appeared when announcement was made by Senator Reed Smoot, a Regent of the Institution, that he had definite assurance that provision for a gallery building would be made by private donation at a cost of ten millions and that another ten millions would be supplied for maintenance and development. He added, according to a report published in the "Evening Star," that once the building was completed he had assurance that three of the greatest art collections in the country would come to Washington. That the Gallery would be a part of the general development plan south of the Avenue to be erected by the public buildings commission of which he was chairman. The location of the proposed National Gallery of Art has been fixed for B Street, N. W., between 12th and 14th.

In this appeal, not having a hint of the possible foundation of a gallery by private donation and wishing to attract the attention of Congress to the movement, a preference was expressed in forcible language for a national or governmental foundation rather than a private one. This plan, it was thought, would have the advantage of enlisting more fully the sympathy and interest of the American people. When the article began to appear, however, feeling that this attitude might tend to weaken the enthusiasm of the prospective donor of a building who appeared suddenly on the scene, the lines expressing preference for a

national rather than a private foundation were cancelled by the Institution in that part of the edition still in the hands of the printer.

This article, when it appeared, was approved aside from Secretary Walcott, by numerous friends of the Gallery, among these being Mr. Chauncey J. Hamlin, editor and proprietor of the Museums Journal. His words of commendation are:

"It was with a great deal of interest and enthusiasm that I read your splendid plea for a National Gallery of Art, not only in the manuscript which you gave me, but also a second time in 'Art and Archaeology.' The splendid pictures in this publication indeed emphasize the backwardness of the United States in this field of endeavor. The logic of your plea, I am confident, must lead to concrete results and these in the not far distant future."

A number of other friends of the gallery expressed their enthusiastic approval, among whom are the followins:

"Dear Dr. Holmes:

It seems to me that your appeal is a strong, terse, incontrovertible statement which must stir those who are willing to be stirred.

From January to December of each year we are striving here in the National Academy Federation of Societies to induce New York to house current art as well as the valuable collections of our own Academy of Design. We have had some success and many friends but preoccupation with the market and political happenings here and abroad make it excessively difficult to hold people's interest long enough at any one time to get the thing shoundly on its feet even as a project but we do not lose heart and are, I believe, gaining ground. You will presumably have many of the same obstacles to contend with but on the other hand you can appeal to the whole country and to smaller towns than New York, towns which have proved by building museums that they believe in Art as an Education. It will surely come both to Washington and New York but we wish it would come more rapidly!

Sincerely,

/s/ EDWIN H. BLASHFIELD"

"My dear Dr. Walcott:

"The form and the idea of your appeal seem excellent to me. I have ventured a couple of suggestions. Many of our ambitious attributions are so doubtful, that it would...be wise to make them prominent. It would hurt us with a knowing donor, and the breed, though rare, exists. I have cancelled the weak attributions in your copy. I suggest rather giving the number of pictures from Dr. Holmes' latest report. If the suggestions on the next to the last paragraph seem to weaken the specific appeal for a building, ignore them. A gift of a great art collection would see us through. Mrs. Havemeyer, for example, would constitute a leverage that even Congress could not resist. But we shall hardly get such a donation, by circulars. I think the appeal should do good in testing attitude.

Sincerely,

/s/ FRANK JEWETT MATHER, JR."

"My dear Dr. Walcott:

"I received a letter from Mr. Holmes, Director of the National Gallery, in reference to the erection of a National Art Gallery.

"It does seem absurd that Congress should be unwilling to appropriate funds for the erection of a National Gallery of Art for the preservation of the collection of the National Portrait Gallery, and, incidentally, for all other pictures. Of course, in such a bill there would have to be extra stress laid on the National Portrait Gallery and less said about the other items.

"I think, if necessary, some money could be raised by private individuals, but it is so thoroughly a Governmental matter that it would be hard to create much enthusiasm on the part of those interested in art matters. Quite naturally, they would say that if all the leading cities of the country could pay for art museums, why should not the National Government.

"If there is any one thing that ought to appeal to Congress, it seems to me that it would be a National Portrait Gallery in Washington, but the duty of keeping up the different museums throughout the country is a local situation and everyone interested is called upon to do his full part in connection with it. It is quite natural that these people should feel that the erection of a building is clearly a Governmental matter, but if the hat is to be passed around,

I think that it should be for the Art Gallery without regard to portraits, so as to bring pressure on the Government later for that.

"It seems to me that if taken up by the different art organizations of the country, including the Federation of Arts, and if people connected with the local art associations throughout the country would take this matter up with their Senators and Representatives, there should be little trouble about securing the necessary appropriation after the plans are made.

"While my special interest, of course, must be in the local institution, if subscriptions are taken, I would be very glad to contribute \$5,000 towards a National Gallery, if the entire amount to complete one building would be raised.

Yours sincerely,

/s/ W. K. BIXBY."

Dear Professor Holmes:

"I have your letters of the 20th and 23rd of February. The resolution of Congress providing a site for a new Art Gallery is a good step ahead. In my opinion the obtaining of the requisite funds to construct and equip a new building, if they are to be had from sources other than the Government itself, can best be sought for from one of the foundations, like the Carnegie, Rockefeller or Harkness; unless some very wealthy and generous individual might be found who wanted to memorialize his or her name. And that might not appeal to the public, as represented by its Congress, as a proper, dignified proceeding. To gather together a large amount which would be required for this purpose from the public, in a general sense, would require a nation-wide campaign with the accompanying publicity unusually attendant upon such undertakings, and this, itself, would involve an underwriting to defray the cost of such a campaign. And I would fear that the answer of the public would naturally be "Let the Government itself build its own Art Gallery" - to which I would, myself, agree.

"On the whole, it seems to me that the best plan is to continue to agitate the crying need of a National Art Gallery in the hope sometime of arousing public opinion to the extent that the Congress will act. Of course, this will be a slow process, but, as I now view the situation, this is about where we are. Therefore, I would approve of Secretary Walcott's appeal being given as wide publicity as is possible to obtain.

Very sincerely yours,

/s/ JAMES PARMELEE"

"My dear Dr. Holmes:

Naturally I am very much interested in your communication of February 20 in regard to the building which it is desired to achieve for Art and History. Your data of propaganda seems to me admirable. I have delayed a few days answering you, hoping that I might have some suggestions to make, as you request; but I have not yet anything to advise. I shall keep the matter in mind, however, and if I have any inspirations, I will let you know.

Believe me, with much regard,

Very truly yours,

/s/ DANIEL C. FRENCH"

"Dear Dr. Walcott:

In reply to Prof. Holmes' letters accompanied by your own appeal on behalf of the building of a National Art Gallery, I wrote to him on the 5th of March and enclose a copy of my letter. He afterwards sent me a copy of the Minutes and reports I asked for.

I am at a loss in thinking over who might be willing to contribute the large amount required for the building of the Gallery, unless it be someone who has, by residence or association with Washington, an unusual interest in it. Have you ever thought it might appeal to Mr. Mellon? He is, as you know, a collector of the highest quality of paintings; but the appeal requisite for the making of a great gift to the Government must have some other and distinct appeal. I only offer this at the merest suggestion.

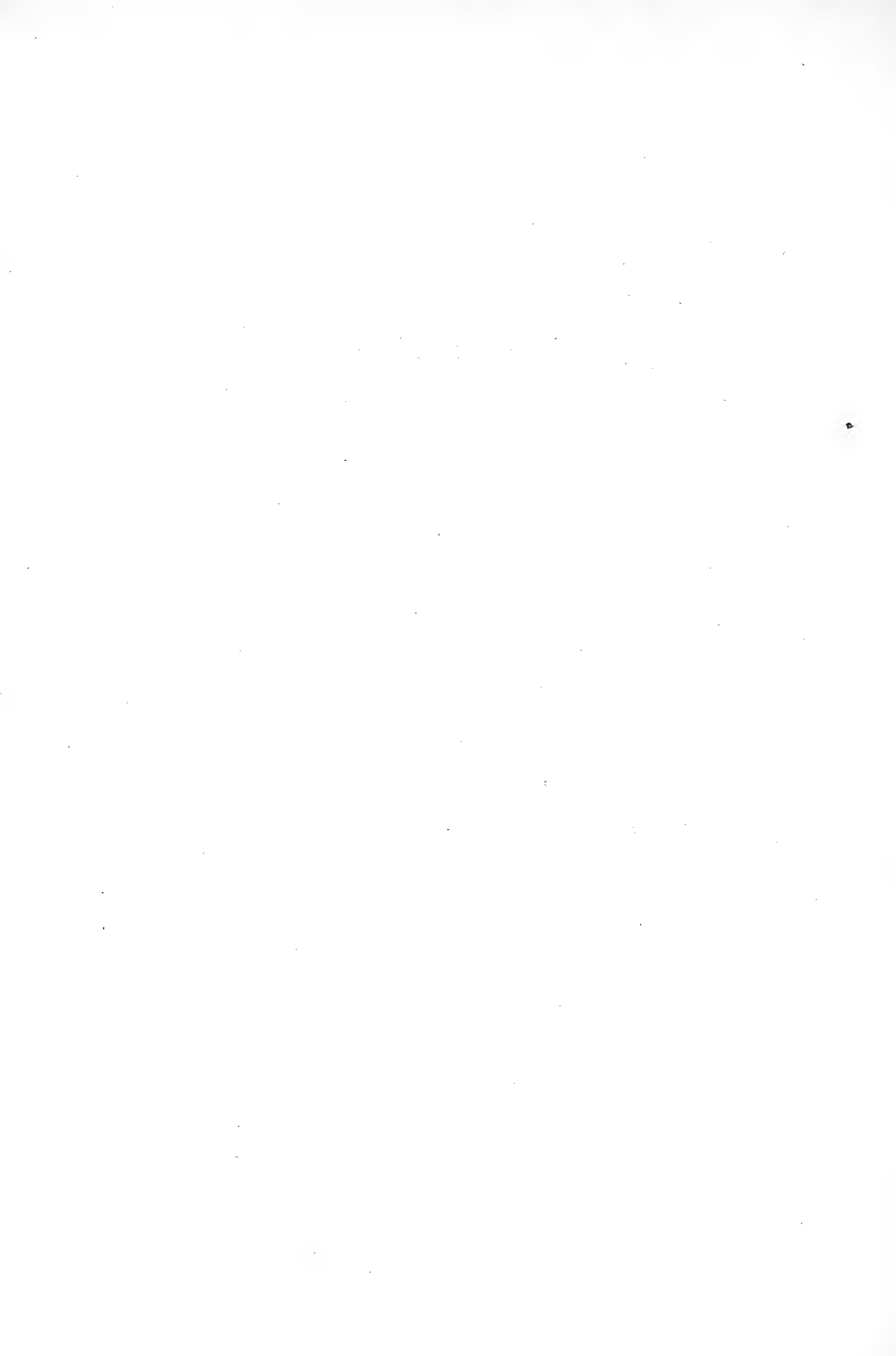
Very sincerely yours,

/s/ JAMES PARMELEE"

"Dear Dr. Walcott:

I have read your letter of the twenty-second with great interest.

I hope someone may be found who will be willing to present a building, but the case of Mr. Freer was exceptional. He gave the building and endowment for his own collection. If I can help in this direction I will certainly do so. A grant by the government would have manifest advantages. The sense of ownership by the



people, the feeling that the National Art Gallery is their very own, would be of great value. Additional strong reasons are, every great nation has its national gallery. It is an index to the culture of a people. Moreover, the love of art, and through art of nature, is a definite asset.

I imagine that a movement outside of Congress will have to be inaugurated with the purpose of creating a demand. I stand ready to do anything within my power.

Very sincerely,

/s/ JOHN W. BEATTY

My dear Mr. Holmes:

I read the enclosed manuscript with a great deal of interest. On the whole it seems to me most excellent and to give just the information that might be desired. You have asked me for criticisms. There is certainly not much to criticize, but there are a few suggestions that I would submit.

On page 6, I would question the advisability of recommending that gifts to the Nation be made private memorials. Undoubtedly persons making donations sometimes are actuated by such a desire, but it is certainly not something which ought to be encouraged. It would seem to me that the Government of the United States could not afford to advertise an opportunity to an individual to memorialize himself. This might be suggested by word of mouth in a private conversation, but I should not think that it could be properly printed for wide distribution.

A campaign of education can be carried on most effectively by the American Federation of Arts, the Federation of Womens Clubs, the American Institute of Architects, the Archaeological Institute, the Rotary Clubs and even the Chambers of Commerce, so that the attainment of such a Gallery will become a subject of national concern. But if an appeal is put out for subscriptions for this purpose from ~~these~~ private individuals, I am almost certain that no one of these organizations, all of which have to secure funds for their own support, will be willing to stand back of the movement.

I should not have ventured, my dear Mr. Holmes, to write so explicitly and so frankly about this matter had you not invited me to do so, and had I not, furthermore, felt very deeply in regard to it. The establishment of a National Gallery of Art in Washington in such a manner as will redound to the credit of the Nation is the project nearest my heart and one which I devoutly hope I may live to see consummated, and anything that I can do to further this project, I will do more than gladly as I think you know.

Very sincerely yours,

/s/ LEILA MECHLIN

"Dear Mr. Bixby:

On my return from the south I found yours of February 27th. I quite agree with you that it does seem absurd that Congress should be unwilling to appropriate funds for the erection of a National Gallery of Art. I have talked with a number of the leading members of the House and Senate and they all state that in their judgment nothing could be done about it for a number of years to come, giving as the reasons: (a) Heaving taxation; (b) The government is renting a large number of buildings in Washington and should expend one hundred million dollars or more for buildings to be used for administrative purposes; (c) Throughout the country the Government is renting buildings for postoffices, courts, etc., that are inadequate and expensive, and hence there is a great pressure for appropriations for necessary buildings; (d) a building for the National Gallery of Art is not, from the point of view of the average member of Congress, a necessity, and its erection can be delayed until funds are readily available for the purpose.

It is doubtful if an individual can be found who would be willing to erect the building, but the same was true before Mr. Freer made his offer to erect a building and to give a foundation and his collections. These total several millions in value, so it is not inconceivable that someone else may turn up to do for the National Gallery of Art what he has done for Oriental art.

I thank you for your offer to contribute toward the National Gallery. I hope that we may be able to erect one section of the building, but as yet it is only a hope.

Sincerely yours,

/s/ CHARLES D. WALCOTT

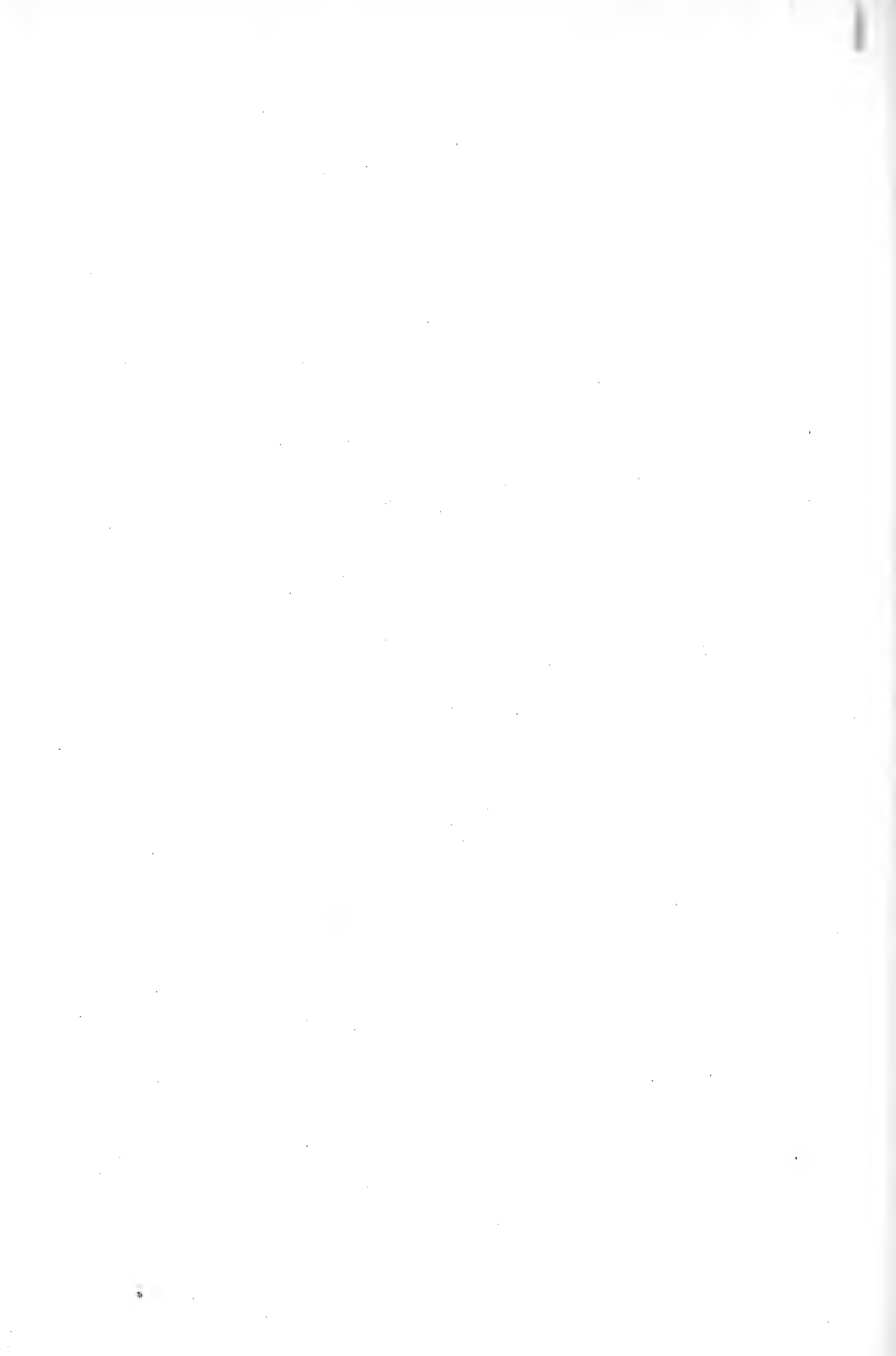
Fortunately the women of the country are already taking active interest in our particular need, the erection of a National Gallery building in Washington. They are not slow to realize that a great gallery building would bring together in the National Capitol the highest examples of the embodiment of beauty in every branch of material art, architecture, sculpture, painting, engraving, textiles, ceramic, metal work, mosaic, and the almost limitless range of arts of the person, as well as in the limitless range of things of use. Ideally developed it is the greatest school of art that can be conceived.

But quite aside from the responsibility of providing for the cultivation of art appreciation and the uplifting of art standards among the people is the duty of providing for the preservation in perpetuity of all the treasures of art that come to us from the past or that patriotic citizens may wish to contribute to the heritage of the whole people.

Shall then provision for a National Gallery building be longer delayed? Shall America fall farther and still farther behind the world in matters of art and shall we admit that in America national art is to be subordinated, now and always, to purely material interests. Shall Washington, our capitol city, devote millions upon millions to the beautification of the city and neglect to establish in its midst an Institution which represents the climax of the esthetic, of the beautiful as developed not only in the nation but in the world? Sooner or later national pride becoming aroused will demand the founding of a great National

Gallery. The appeal should come from the people as there appears no other militant initiative. Let the people then make the appeal in a voice that shall be heard the length and breadth of land.

While our scattered national art collections remain unwelcome intruders in the home of science, the Natural History Building, it should not be forgotten that the vast collections of American history, a most important national responsibility, are also intruders in the overcrowded halls of the Museum. These should be allowed for at least temporarily in the proposed gallery building, for which tentative plans have been prepared. Today the number of square feet occupied by these two misplaced collections approximates 150,000 square feet of floor space. As the country grows and the centuries multiply this stage will be but as the childhood period of two great National Institutions.



68TH CONGRESS
1ST SESSION

H. R.

IN THE SENATE OF THE UNITED STATES.

APRIL 10 (calendar day, APRIL 17), 1924

Referred to the Committee on Appropriations and ordered to be printed

AMENDMENT

Intended to be proposed by Mr. LODGE to the bill H. R. ,
the second deficiency bill for the fiscal year 1924, viz.:
Insert the following:

- 1 To enable the Regents of the Smithsonian Institution
- 2 to commence the erection of a suitable fireproof building
- 3 with granite fronts for the National Gallery of Art, includ-
- 4 ing the National Portrait Gallery and the history collections
- 5 of the United States National Museum, on the north side
- 6 of the Mall between the Natural History Building and Sev-
- 7 enth Street, \$2,500,000: *Provided*, That the total cost of
- 8 said building complete, including heating and ventilating
- 9 apparatus and elevators, shall not exceed \$7,000,000.

XI.

FIRST ASSEMBLAGE OF THE RANGER FUND PICTURES

1929

An event of unique interest in the field of ^{national} art was the exhibition of all of the pictures, 78 in number, so far purchased by the National Academy of Design from the Henry Ward Ranger fund at the National Gallery of Art in Washington from December 11 to January 31. The fact that all of the paintings are by outstanding contemporary American artists would in itself make of the exhibition a conspicuous event in the art world; add to it the interest inhering in the Ranger bequest and the fact that the individual pictures have been shown to the public in art galleries and other institutions throughout the United States, and the exhibition becomes of national importance.

Henry Ward Ranger, himself an artist of note and an academician of the National Academy of Design, died in 1916, leaving his entire estate to the Academy, the income to be used to purchase pictures by living American artists, the majority to be by artists over 45 years of age. These pictures are assigned by the Academy to art associations, museums, and libraries that are free to the public, the assignment being subject to the privilege of the National Gallery of Art, Smithsonian Institu-

tion, of claiming any of the pictures which it deems desirable for the national collection within the five-year period beginning ten years after the artist's death and ending fifteen years after his death. Regarding the operation of this provision, the catalogue to be issued for use at the coming exhibition says:

"A large number of museums and art associations are eligible to receive these Ranger fund pictures, and the number is gradually increasing. Every effort has been made by the National Academy of Design to extend the educational and cultural influence of these Ranger fund pictures. The works are selected and purchased by the council of the academy, and their choice is carefully made in order that the different examples may represent the best of the different tendencies of contemporary American painting. The assemblage in the National Gallery of representative examples of the works of American painters and of the periods represented will give to the Ranger bequest great national importance. In the course of time, as the centuries pass, there will have been brought together an assemblage of art works such as no other agency or procedure can hope to surpass."

Through the cooperation of the numerous art galleries and museums to which the pictures have been assigned, and of the National Academy of Design, the Ranger Fund paintings will now for the first time be exhibited to the public all together. The costs of the assemblage have been defrayed by the Carnegie Corporation of New York. The catalogue lists 78 pictures,

representing 74 artists as follows: Karl Anderson, Cecilia Beaux, Frank W. Benson, Oscar E Berninghaus, Ernest L. Blumenschein, Roy Brown, Belmore Browne, George Elmer Browne, Howard Russell Butler, Dines Carlsen, Emil Carlsen, John F. Carlson, Carlton T. Chapman, Charles S. Chapman, Gustave Cimiotti, Eliot Clark, William A. Coffin, E. Irving Couse, Bruce Crane, Louis Paul Dessar, Thomas W. Dewing, Charles Melville Dewey, Jerry Farnsworth, Anna Fisher, John F. Folinsbee, Ben Foster, Daniel Garber, Arthur Hill Gilbert, Gordon Grant, W. Granville-Smith, Lilian Westcott Hale, Armin Hansen, Childe Hassam, E. Martin Hennings, Aldro T. Hibbard, Malcolm Humphreys, Ernest L. Ipsen, John C. Johansen, H. Bolton Jones, Sergeant Kendall, Leon Kroll, Harry Leith-Ross, Richard E. Miller, Thomas Moran, Hobart Nichols, Spencer Nichols, Robert H. Nisbet, Leonard Ochtman, William M. Paxton, Edgar Payne, Carl W. Peters, Arthur J. E. Powell, E. W. Redfield, Robert Reid, William Ritschel, William S. Robinson, Carl Rungius, Chauncey F. Ryder, Jes W. Schlaikjer, Elmer Schofield, Arthur F. Spear, Robert Spencer, Gardner Symons, Edmund C. Tarbell, Dwight W. Tryon, Helen M. Turner, Douglas Volk, Horatio Walker, Everett Warner, Frederick J. Waugh, William Wendt, Guy Wiggins, Irving R. Wiles, F. Ballard Williams.

SMITHSONIAN INSTITUTION

THE NATIONAL GALLERY
OF ART ... WASHINGTON

CATALOGUE OF

An Exhibit of Paintings by Contemporary
American Artists Purchased by the Council
of the National Academy of Design from
the Henry Ward Ranger Fund in Accordance
with the Provision of the Ranger Bequest
dated January 21, 1914.

On view in the National Gallery
Natural History Building, U. S.
National Museum, December 10th
1929, to January 31st, 1930.

United States
Government Printing Office
Washington
1929

FOREWORD

Henry Ward Ranger was born in Syracuse, N. Y., in January, 1858. He received a public school education and went through freshman year at Syracuse University. He began his art studies early in life, but was chiefly self-taught. After working in this country for some years, he went to Europe where he remained until 1888. He had acquired a reputation as a water-colorist before he went abroad, so that he was welcomed on his return when he showed some strong oils, and soon became a prominent figure in the American art world. He was elected an Associate of the National Academy of Design in 1901 and a Full Academician in 1906.

At Mr. Ranger's death, November 7, 1916, his entire estate was left to the National Academy of Design, and is known as the "H. W. Ranger Bequest." It is one of the duties of the Council of the National Academy to administer this bequest and carry out Mr. Ranger's intentions. The Ranger Bequest establishes the Ranger Fund, and provides for the purchase of pictures by living American artists, the larger percentage of which are to be by artists of forty-five years of age or over. The pictures so acquired are assigned to various museums and art associations, and

to public libraries which maintain a gallery open free to the public, throughout the United States. Their assignment is subject to the privilege of the National Gallery of Art, after a stated period has elapsed, to select and claim such of these works as may be deemed desirable as permanent additions to the National collection.

A large number of museums and art associations are eligible to receive these Ranger Fund pictures, and the number is gradually increasing.

Every effort has been made by the National Academy of Design to extend the educational and cultural influence of these Ranger Fund pictures. The works are selected and purchased by the Council of the Academy, and their choice is carefully made in order that the different examples may represent the best of the different tendencies of contemporary American painting. The assemblage in the National Gallery of Representative examples of the works of American painters and of the periods represented will give to the Ranger Bequest great National importance. In the course of time, as the centuries pass, there will have been brought together an assemblage of art works such as no other agency or procedure can hope to surpass.

EXTRACT FROM THE LAST WILL AND TESTAMENT OF HENRY WARD RANGER
EMBODYING HIS PLAN OF BRINGING TOGETHER FOR THE NATION
A REPRESENTATIVE COLLECTION OF AMERICAN PAINTINGS.

I, Henry W. Ranger, of the City, County and State of New York, do make, publish and declare this to be my Last Will and Testament, hereby revoking all other wills by me made. ...

(2) ... I direct that my entire residuary estate be paid over to the National Academy of Design, the principal to be kept invested and the income thereof to be spent by the Council of said Academy in purchasing paintings produced by American artists, at least two-thirds ($2/3$) of such income to be spent in the purchase of works by artists who are forty-five years of age and over, it remaining optional with the Council to spend the remaining one-third ($1/3$), or any part thereof, in the purchase of works by younger artists. All pictures so purchased are to be given by the Council to art institutions in America, or to any library or other institutions in America maintaining a gallery open to the public, all such gifts to be upon the express condition that the National Gallery at Washington, administered by the Smithsonian Institute shall have the option and right, without cost, to take, reclaim and own any picture for their collection, provided they exercise such option and right at any time during the five year period

beginning ten years after the artist's death and ending fifteen years after his death, and, if such option and right is not exercised during such period, the picture shall remain and be the property of the institution to which it was first given. The words "America" and "American" as used above shall be construed as equivalent to "North America" and "North American" respectively. ...

In Witness Whereof, I, Henry W. Ranger, have hereunto set my hand and seal at the City of New York, this twenty-first day of January, One thousand nine hundred and fourteen.

Henry W. Ranger

(SEAL)

See Annual Report

*and especially ^{Charles} Moore's note ~~that~~ saw
the ~~work~~ a single ~~work~~ of the Ranger's picture
was worthy of the National Gallery, and
as a part in the commission that the
academy had forced good works of many
of our best men*



UNITED STATES NATIONAL MUSEUM
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK

ALL CORRESPONDENCE
SHOULD BE ADDRESSED
TO THE SECRETARY

SMITHSONIAN INSTITUTION

Washington, U.S.A.

NATIONAL GALLERY OF ART
FREER GALLERY OF ART
INTERNATIONAL EXCHANGES
INTERNATIONAL CATALOGUE OF
SCIENTIFIC LITERATURE

December 29, 1930.

Dear Doctor Holmes:

I take pleasure in sending you herewith page proof of the chapters from Mr. True's book on the National Gallery of Art and the Freer Gallery, which I hope you will find suitable for your purpose.

Sincerely yours,

CG Abbott
Secretary.

rbm

Dr. W. H. Holmes, Director,
National Gallery of Art,
U. S. National Museum,
Washington, D. C.

XII.

MR. TRUE'S STATEMENT

CHAPTER VIII

THE NATIONAL GALLERY OF ART

ART is inborn with humanity. Whether in the crude drawings of animals in the paleolithic caverns of France, in the masterly sculptures of ancient Greece, or in the loveliest paintings of modern Europe—everywhere we see the striving of man for expression through the medium of art. Every civilized nation on the face of the earth maintains its art galleries and fosters the study of art in various ways.

As long ago as 1846, in the Act establishing the Smithsonian Institution, Congress provided for the formation of a museum, a gallery of art, and a library. The same Act provided that there should be transferred to the Smithsonian "all objects of art, of foreign and curious research and of natural history, belonging to the United States." The very first collection purchased from the Smithsonian fund, even before the Smithsonian building was completed, was a large series of engravings and etchings, at that time undoubtedly the finest collection of the kind in America.

Although the art feature was by no means lost sight of, it lay practically dormant for a number of years. In 1865 the Smithsonian contained only the collections inherited from the National Institute, a number of miscellaneous paintings and sculptures, and some three hundred Indian portraits and scenes, chiefly by Stanley and King. This art nucleus was scattered over the Smithsonian building and could hardly be entitled to the designation "art gallery."

THE SMITHSONIAN INSTITUTION

Slow as had been the progress of the art phase of the Smithsonian up to this time, an event occurred in 1865 which retarded it still further and proved so discouraging that the embryo National Gallery remained practically at a standstill for thirty years. The Smithsonian building was visited on January 24, 1865, by a disastrous fire which gutted the entire second story of the central part of the building, as well as the large towers at the front and back of this section. The fire occurred in the following manner: In the large gallery in the center of the second story of the building were hung the Stanley and King Indian paintings just mentioned. It had been decided to exhibit in connection with these a collection of ethnological material pertaining to the Indians portrayed, and a series of large cases had just been constructed to receive it. In order to show this material to best advantage it was necessary to rearrange the paintings. The day was extremely cold and the gallery was large and poorly heated, so that the workmen found it necessary to bring in a stove temporarily. They located a flue-opening, connected the stovepipe in it, and built a roaring fire. Unfortunately the flue which they had selected, instead of being a chimney flue, proved to be for ventilation purposes, and opened just *under* the roof. The consequences can readily be imagined, and the fire spread so rapidly that it soon became practically beyond control. Fortunately the floor between stories proved to be really fireproof, so that the first story and the two wings were saved.

Practically all of the art collection was wiped out, and no funds being available to rehabilitate it, art as a national enterprise continued in a state of arrested development for many years. A number of small art collections were received, some of them of considerable importance, such as the Grant collection, the Watts de Peyster collection, and the Catlin Indian paintings, thus at least keeping alive the art feature of the Institution. It was in 1903, however, that it received its first great stimulus.

THE NATIONAL GALLERY OF ART

In July of that year occurred the death of Mrs. Harriet Lane Johnston, niece of President Buchanan, and mistress of the White House during his incumbency. It was found that she had bequeathed her private art collection, including a number of paintings by great masters, under certain conditions to the Corcoran Art Gallery of Washington, with the provision that should the Government establish an art gallery, the collection should thereupon be delivered to such National Art Gallery. Under the conditions specified in Mrs. Johnston's will, the Corcoran Gallery found it inexpedient to accept the collection. The executors of the estate felt that, although the Smithsonian Institution had been designated by Congress as the legal repository of all art objects belonging to the United States, nevertheless the title "National Art Gallery," as specified in the will, had never been formally adopted, and they were accordingly without authority to turn over the Harriet Lane Johnston collection to the Institution. Therefore they filed a suit in the Supreme Court of the District of Columbia, asking for a decision on such portions of the will as were subject to doubt. The Attorney General entered the suit on behalf of the United States, as having an interest in the matter. The decision finally rendered by the court was as follows:

"It is, therefore, on this eleventh day of July, in the year 1906, by the Supreme Court of the District of Columbia, sitting in Equity, and by the authority thereof, adjudged, ordered, and decreed;

"That there has been established by the United States of America in the City of Washington a National Art Gallery, within the scope and meaning of that part of the codicil bearing date April 21, 1902, made by the said Harriet Lane Johnston to the Last Will and Testament, in the proceedings in this case mentioned, wherein she gave and bequeathed the pictures, miniatures, and other articles, to the Trustees of the Corcoran Gallery of Art, and in the event of the Government establishing in the

THE SMITHSONIAN INSTITUTION

City of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property; and that the said National Art Gallery is the National Art Gallery established by the United States of America at, and in connection with, the Smithsonian Institution located in the District of Columbia and described in the Act of Congress entitled an Act to establish the 'Smithsonian Institution' for the Increase and Diffusion of Knowledge among men . . . and the subsequent Acts of Congress amendatory thereof; and it is further adjudged, ordered and decreed, that the United States of America is entitled to demand and receive from the surviving Executors of the said Harriet Lane Johnston, the Complainants named in the Bill of Complaint in this case, all of the above mentioned pictures, articles of sculpture, engravings, miniatures and other articles, the same to be and become a part of the said National Art Gallery so established by the United States of America at, and in connection with, the said Smithsonian Institution.

(Signed) "WENDELL P. STAFFORD, *Justice*."

This court decree was the most important event in the history of the gallery. It had the threefold effect of establishing definitely its status as the National Gallery of Art of the United States, of securing for it a valuable art collection, and of drawing the attention of the public generally to the fact that America possessed a National Gallery of Art which had just received an important nucleus in the Harriet Lane Johnston collection. From this time forward, the collections and standing of the National Gallery advanced by leaps and bounds, and it was not long until the problem of how to obtain additional material was transformed into embarrassment to find exhibition space for the rapidly growing collections.

His attention called to the Smithsonian by the Johnston

THE NATIONAL GALLERY OF ART

bequest, Mr. Charles L. Freer, of Detroit, offered the Institution his unique collection of over 2,000 pieces representative of the best American and Oriental art. This magnificent gift by Mr. Freer to the Nation will be described fully in the next chapter, so that no further mention of it will be made here. A few months later another notable collection consisting of fifty paintings by contemporary American artists came to the National Gallery as a gift from Mr. William T. Evans, of New York. This gift, which has since been increased by Mr. Evans to include 150 pieces, is regarded as one of the choicest collections of the work of contemporary American artists in existence.

These accessions and others of less importance made it imperative to provide at least a temporary organization and location for the National Gallery. As a tentative arrangement, the lecture hall of the older National Museum building was fitted up as an art gallery and Dr. William H. Holmes, at that time Chief of the Bureau of American Ethnology, and an artist of recognized standing, was given the additional designation of Curator of the National Gallery of Art, but without compensation, as there were no funds available for providing a gallery staff. With the additions to the collections which continued to come in, the space allotted soon became entirely inadequate, and with the completion in 1909 of the beautiful Natural History Building of the National Museum provided by Congress, the central sky-lighted hall on the first floor was assigned to the National Gallery and subdivided into suitably sized rooms. This improvised gallery, though fairly satisfactory for exhibition purposes, was still far too small, and much valuable material was consequently forced into storage.

A thoughtful provision was made in 1916 by a private citizen, Mr. Henry Ward Ranger, for the continuous increase of the National Gallery collections. In his will he bequeathed a fund of \$200,000, to be administered by

THE SMITHSONIAN INSTITUTION

the National Academy of Design, from the income of which there were to be purchased works of art under the following provisions:

"All pictures so purchased are to be given by the council [of the Academy] to art institutions in America, or to any library or other institution in America maintaining a gallery open to the public, all such gifts to be upon the express condition that the National Gallery at Washington, administered by the Smithsonian Institute, shall have the option and right, without cost, to take, reclaim, and own any picture for their collection, provided they exercise such option and right at any time during the five-year period beginning ten years after the artist's death and ending fifteen years after his death, and, if such option and right is not exercised during such period the picture shall remain and be the property of the institution to which it was first given."

A few important paintings have already been added to the National Gallery from the Ranger Fund, and more than sixty have up to the present time been purchased and assigned to various institutions under the provisions cited above.

In 1919 a notable addition was made to the National Gallery by Mr. Ralph Cross Johnson, of Washington, who presented a rare and valuable collection of twenty-four paintings representing the finest work of nineteen European old masters. Regarding this gift, Mr. George B. Rose writes:

"It is easy for a man to leave his pictures to a public gallery after his death. He knows that he is thus erecting to his memory one of the noblest and most enduring of monuments, and that he is insuring the beloved objects against destruction. But for the living art lover to part with his treasures is hard indeed. A thing of beauty is a joy forever, and the longer we own it the closer it twines itself about our hearts. We all remember the story of Cardinal Mazarin taking leave of his pictures. He was a pas-

THE NATIONAL GALLERY OF ART

sionate and discriminating lover of art, and his great collection is still the chief glory of the Louvre. When told that he must die, he had himself borne to his gallery, and there he took a last, long, fond, lingering view of each cherished possession, parting from them all with an agonizing regret. He could surrender earthly power and splendor with no great repining; but to part with the pictures that he loved so much tore his heart.

"And so it is with every true lover of art. He is willing to lend his pictures to the public, that others may share his joy for a time. Occasionally out of a large number he will give one to some public gallery. But rarely indeed does he do more until forced by the hand of death to yield them up. The gift by Mr. Ralph Cross Johnson of twenty-four choice old masters, to our National Gallery, has been seldom paralleled."

Influenced in part by this striking gift and in part by the increasing general interest in the National Gallery as the Nation's contribution to art development in America, Congress in 1920, through a small appropriation in the Sundry Civil Act, provided "for the administration of the National Gallery of Art by the Smithsonian Institution, including compensation of necessary employees and necessary incidental expenses." This important action resulted on July 1, 1920, in elevating the National Gallery, until that time administered as a part of the National Museum, to the rank of a distinct administrative branch under the immediate direction of the Smithsonian Institution. Dr. William H. Holmes, for a number of years head curator of the department of anthropology in the National Museum and at the same time acting as Curator of the Gallery, was appointed Director, a small staff was provided, and the National Gallery of Art was thus launched as a distinct enterprise.

Since the great stimulus given to the Gallery in 1903 by the Harriet Lane Johnston bequest, additions to the collections had come in steadily, until by 1920 the Gallery

THE SMITHSONIAN INSTITUTION

had attained a recognized standing among art institutions and the value of the collections ran into several million dollars. After this year, however, there became apparent a marked decrease in the number and value of the yearly additions, and the reason was not far to seek. All of the available space was fully occupied and much valuable material was stored away out of sight. It will readily be understood that prospective donors, who might otherwise have preferred to see their art works exhibited in the Nation's art gallery, would not be willing to bring them where obviously there was no suitable space for their display. This situation led to the definite realization that there must be provided in the near future an adequate building for the National Gallery of Art to insure its normal and beneficial expansion. Doctor Holmes, Director of the Gallery, has eloquently summed up the situation in these words:

"The story of the National Gallery of Art from its beginning nearly a century ago is the record of the prolonged struggle of the art idea for national recognition, for a place in the serious consideration of the American people; and it is to be regretted that today, although art institutions are springing up on all hands, art has had slight national recognition beyond the attention necessary to the care and display of the art treasures acquired by gift and bequest. For nearly a century the Smithsonian Institution has harbored the dream of a gallery of art, but art has been in the shadow of diversified scientific activities and in the deeper shadow of the all-absorbing material interests of a rapidly developing Nation. Today the conditions are far from satisfactory. Growth of the collections through gratuitous contributions, even, is embarrassed by the almost complete exhaustion of space for the reception and display of all save accessions of very limited extent, and the problem before the Institution, and certainly with equal insistence before the American people, is 'Shall America have a National Gallery of Art,

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or a National Museum of Art, that will give us a respectable place among the cultured nations of the world?' The story of the vicissitudes of the incipient, struggling national gallery makes known a national shortcoming, and should deeply stir the pride of a people not accustomed to take a second or a third place in any field worthy of their ambition."

In another place Dr. Holmes records his understanding of the purpose of a national gallery as follows:

"It should not be forgotten that in erecting a building for art, we are rearing a temple to be devoted, not to painting and sculpture alone, but to the assemblage and display of the richest achievements of human genius in every branch in which the esthetic in material form is realized: in sculpture, painting, architecture, metallurgy, ceramic art, textiles, and the rest, in all of their diversified forms of realization.

"These treasures would serve, not only as records of past achievements—as monuments to human genius, but as the foundation upon which America's art future would be built, insuring its advance, step by step, to higher levels than the world of the present can claim, or the past has known."

In the year 1923 Congress set aside a site in the Smithsonian grounds, between the present Natural History Building of the National Museum, and Seventh Street, for a National Gallery building, but provided no funds for its erection. It did, however, authorize the Board of Regents of the Institution to have prepared preliminary plans for a building, and under this authorization the Regents privately raised a fund of ten thousand dollars for the purpose. The architect selected was Mr. Charles A. Platt, of New York, who was also the architect of the Freer Gallery building. Mr. Platt, after examining personally all of the famous European galleries of art, drew his preliminary plans for a building fitted in every way to be the home of the Nation's art treasures.

THE SMITHSONIAN INSTITUTION

In 1924, Senator Henry Cabot Lodge offered as an amendment to the Second Deficiency Bill the following:

"To enable the Regents of the Smithsonian Institution to commence the erection of a suitable fireproof building with granite fronts for the National Gallery of Art, including the National Portrait Gallery and the history collections of the United States National Museum, on the north side of the Mall between the Natural History Building and Seventh Street, \$2,500,000; Provided, that the total cost of said building complete, including heating and ventilating apparatus and elevators, shall not exceed \$7,000,000."

Unfortunately the amendment was not accepted at that session of Congress, and the National Gallery of Art is still, in 1928, without a suitable building.

Immediately after the close of the World War, the realization came to a number of prominent art patrons in this country that the portraits of the great leaders, both civil and military, of America and the allied nations should be secured at once and assembled in Washington, as a permanent pictorial record of the leading figures of that stirring period. With this thought in mind, there was organized the National Art Committee, with the endorsement of the Smithsonian Institution, the American Federation of Arts, and the American Mission to Negotiate Peace, composed of the following: Hon. Henry White, Chairman; Herbert L. Pratt, Secretary and Treasurer; W. H. Croker, Robert W. de Forest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Henry C. Frick, and Charles D. Walcott.

This Committee took immediate steps to obtain the consent of the subjects for the painting of their portraits, and made arrangements with eight of the leading American portrait painters. In order to make the plan national in character, it was arranged that a group of these portraits financed by the art patrons of any American city would

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be inscribed as presented to the National Portrait Gallery by that city. Thirteen of the completed portraits have thus been presented in groups by the cities of Chicago, Cincinnati, Cleveland, New York, and San Francisco. Eight portraits have not yet been arranged for by any city.

This collection of portraits of the outstanding figures in the dramatic days of the World War will, as time goes on, be of greater and greater interest to all patriotic Americans. The subjects and the artists who have portrayed them are as follows:

By JOHN C. JOHANSEN

Field Marshal Haig

Marshal Joffre

General Diaz

"Signing of the Peace Treaty,
1919"

Premier Orlando

By DOUGLAS VOLK

Albert, King of the Belgians

Premier Lloyd George

General Pershing

By CHARLES HOPKINSON

Premier Bratiano

Premier Pashich

Prince Saionji

By EDMUND C. TARBELL

President Wilson

General Leman

Marshal Foch

Herbert Hoover

By CECILIA BEAUX

Cardinal Mercier

Admiral Beatty

Premier Clemenceau

By JOSEPH DE CAMP

Premier Borden

General Currie

By IRVIN R. WILES

Admiral Sims

By JEAN McLANE (MRS. JOHN C. JOHANSEN)

Elizabeth, Queen of the Belgians

Shortly after the creation of the National Gallery as a separate unit under the Smithsonian, the Board of Regents, with the future of the Gallery in mind, organized the National Gallery of Art Commission, "to promote the administration, development, and utilization of the National Gallery of Art, including the acquisition of material of high quality representing the fine arts; and the study of the best methods of exhibiting material to the public and its utilization for instruction." At the first meeting of the Commission in June, 1921, the organization was

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perfected, and committees were appointed to take charge of the various branches of the work. An indication of the breadth of scope planned for the Gallery in the future is given in the subjects covered by the committees formed: American painting, modern European painting, ancient European painting, Oriental art, sculpture, architecture, mural painting, ceramics, textiles, prints, and portrait gallery.

It would be impossible to close this account of the National Gallery of Art without a brief mention of the most striking figure of its history—the present Director, Dr. William H. Holmes. Tall, slender, distinguished-looking, with white hair and beard, he is a man remarkable for the diversity of his attainments. Born in 1846, the year of the establishment of the Smithsonian Institution, he has played for many years a prominent part in its activities. His first work was with the U. S. Geological Survey, where he made an enviable record as a geologist. He next turned to anthropology and archeology and working with various institutions, including the National Museum and the Bureau of American Ethnology of the Smithsonian, his contributions to these sciences are known throughout the world. Not content with mastery in two major branches of science, in which his eminence is attested by membership in the National Academy of Sciences, he had from his early years pursued the study of art, and in this also his reputation became nation-wide. From Chief of the Bureau of American Ethnology, he was transferred to the position of head curator of the department of anthropology in the National Museum, and at this time he was also designated Curator of the growing National Gallery. With its establishment as a separate administrative branch under the Institution, his was the only name considered for its first Directorship.

Doctor Holmes is possessed of a deep, rich voice and a very impressive manner, and in looking at his likeness reproduced here, we can almost hear him say:

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“The rank of a people in the scale of culture may, in large measure, be determined by the degree of its appreciation of beauty and by its embodiment of the elements of beauty in the works of its hands; while the art museum, the treasure house of that which is beautiful, has the important function of placing before the people for their contemplation and instruction, examples of the products of taste in every branch from the simplest forms of embellishment to the loftiest achievements of the masters.”

REPORT OF THE DIRECTOR OF THE NATIONAL GALLERY OF ART, 1930-1931

Sir: I have the honor to submit herewith my report on the operations of the National Gallery of Art for the fiscal year ending June 30, 1931.

Present Distribution of the Art Collections

In 1920 the art collections of the Institution, so far as they had been assigned to the care of the recently established National Gallery of Art, were installed in the central sky-lighted hall of the New Museum of Natural History. This hall extends from the rotunda on the south to the north front of the building, the windows of which look down on Constitution Avenue. Permanent screens were introduced in this hall affording excellent hanging space for the paintings. The disposition of the numerous groups of art works then made has been changed from time to time and important groups have been added. During the ten years that have passed slight record of the placement of these collections has been kept, and it may be advisable to indicate here briefly the present distribution.

The Harriet Lane Johnston Collection, an early bequest of great value, comprising paintings and historical documents, is installed in the northwest large room of this hall. Across the hallway from this collection, occupying the northeast long room, is the Ralph Cross Johnson gift of rare European Old Masters, presented in 1919.

Distributed through a number of rooms, including the large central gallery, are numerous groups of works by our American masters. Prominent among these is the great gift of 103 paintings, representing 106 artists, by William T. Evans, of New York. The Alfred Duane Bell collection of art objects of varied types and much interest is accommodated in the north extension and hallway at the north end of the hall. A number of the larger works of both paintings and sculptures are installed in available spaces in the rotunda.

On the ground and first floors are several groups of historical paintings. First among these is the group of World War portraits. Shortly after the close of the World War, a number of Americans organized a National Art Committee, the purpose of which was to obtain portraits for the National Gallery of Art of a number of distinguished leaders of the allied forces. Entering this hall from the north the visitor finds himself face to face with many of the outstanding personages of the great war - kings, queens, presidents, soldiers, statesmen, and others - whose faces and achievements are familiar to the peoples of every civilized nation.

Occupying the walls of a large room on the second floor is the collection of portraits of survivors of the Civil War painted from life by Walter Beck fifty years after the close of the war. Associated with this group are two other World War groups, the John Elliott collection of portraits of young Americans who entered the air service of France before the United States had

decided to take part in the war, many of these losing their lives in the struggle; and a very interesting collection of sketches of prominent World War personages made by John C. Johansen for use in executing his great work the "Signing of the Peace Treaty, June 28, 1919," now occupying the west wall of the lobby. In the lobby are assembled also numerous busts and other works of sculpture, while a number of paintings embellish available spaces on the walls of the stairway. The Freer collection, the most important single unit of the Gallery's possessions, occupies a commodious building immediately west of the Smithsonian provided by the donor. The recently acquired Cellatly collection of art works of wide scope and great value is retained, as originally installed by the donor, in the Hecksher Building, New York City, due to lack of Gallery space in Washington, while the large collection of drawings by John S. Sargent (1856-1925) a gift from his sisters Miss Emily Sargent and Mrs. Violet Grand remain ^{in storage} at the Corcoran Gallery of Art for the same reason.

The Gallery Commission

The tenth annual meeting of the National Gallery of Art Commission was held in the Regents' Room of the Smithsonian Institution at 10:30 o'clock, December 9, 1930. The members present were: Mr. Carl Holcherr, Chairman, Mr. Frank J. Mather, Jr., Vice-Chairman, Dr. W. H. Holmes, Secretary; and Messrs. Herbert Adams, James E. Fraser, J. H. Goss, John E. Lodge, Charles Moore, E. W. Hedfield and Dr. Charles G. Abbot, ex-officio.

The minutes of the last annual meeting, held December 10, 1929, were read and approved. The annual report of the secretary of the Commission reviewing the activities of the gallery for the calendar year, 1930, was read and accepted.

After careful inspection a portrait of Commodore Stephen Decatur, by Gilbert Stuart, bequeathed to the National Gallery by the late William Decatur Parsons, and an enamel watch by Loulinie & Legendroy, Geneva, Switzerland, bequeathed to the Institution by Miss Charlotte Arnold E. Bryson, were accepted by the Commission.

The Abney Bequest

Dr. Abbot made the following statement: Under the will of Mrs. Mary Lloyd Wendleton Abney of New York, dated May 16, 1928, the following bequest is made:

"Clause

"SEVENTH: To the NATIONAL GALLERY, at Washington, District of Columbia, heretofore known as the Corcoran Gallery, I give and bequeath the four Key Family portraits said to have been painted by Peter Lilly and Godfrey Kneller, to wit, portraits of Mrs. John Louch (Lady Louch), Michael Arnold, Ann Arnold, wife of Michael Arnold and daughter of Thomas Knipe, and Susan Gardner, the mother of John Boss; and I give and bequeath also the portrait of Mary Tayloe Lloyd, wife of my grandfather, Francis Scott Key, painted by Godfrey Kneller, and her miniature, painted by Robert Field, the Key table and two chairs which were used by Francis Scott Key, the Lloyd mahogany table and four old chairs and old knocker from the

Francis Scott Key house, which was at Georgetown by the Arlington Bridge, now known as the Key Bridge. * * * **

(Note by the executrix: Mrs. Abney, while living, donated and delivered to others, the furniture mentioned in Clause Seven, and the "old knocker" was not found among her effects.)

Dr. Abbot, Secretary of the Smithsonian Institution, has been informed by Mrs. Jane F. Brice, the sister and executrix of Mrs. Abney, that the Corcoran Gallery has executed waiver to any right it might have to the bequest, and the matter was presented by her to the Director of the National Gallery, with the oral request, by her husband, to have the National Gallery also execute a waiver of its rights.

It has been estimated that the works by Lely and Kneller, if authentic, are worth perhaps \$25,000, and the miniature by Field about \$1,000, it having been described by a disinterested dealer as the best miniature of a lady ever done by Field; while the furniture would add a value of several thousand dollars to the bequest, aside from its historical interest.

Having in mind the probable value and interest of the objects, both from the artistic and historical standpoints, and in view of the national character of the Gallery, Secretary Abbot does not feel that on the ex parte statements of the executrix, who is also the residuary legatee under the will, he could waive any rights that the Gallery might have, without a proper adjudication of the matter, and so informed Mrs. Brice.

After discussion, Mr. Mather submitted the following resolution which was adopted:

RESOLVED: That the matter of the Abney bequest be referred to Mr. Pratt's Committee on Portrait Gallery with the request that he investigate the conditions and submit a confidential report.

Mr. Pratt's response to the reference is as follows:

July 18, 1931

Dear Dr. Holmes:

I have your letter of July 15th, relative to the Key family portraits and the Field miniature, left by the late Mrs. Mary L. Pendleton Abney. While I am Chairman of the Committee on Portraits for the Institute, I hardly feel qualified to pass on any portraits that are not done, or supposed to be done, by one of our American portrait painters. This being so, I hardly feel qualified to say whether the portraits under discussion were painted by Peter Lely and Godfrey Kneller. It seems to me that before we accept these portraits, some one who is well up in English portraiture should pass on them, for I think one of the worst mistakes a gallery can make is to put portraits on their walls which, some day, some expert might question their authenticity.

Answering directly Mr. Mather's resolution, if the portraits are pronounced genuine by some one on whose opinion we can rely, I recommend their acceptance for the gallery.

Very truly yours,

/s/ E. L. PRATT

The Ranger Collection

At the request of the Chairman, Mr. James E. Fraser read the following report which had been made to the Council of the National Academy:

"Knowing that the Council of the Academy desires constructive criticism I have written this report embodying certain suggestions along with my own, which were made by the Commission acting for the National Gallery of Art.

"Each member of that commission was asked to make a selection from the Ranger pictures which at the proper time may be retained by the National Gallery and with the necessity of making a choice for all time I approached the pictures with a different attitude than would be the case were I simply picking work for a current exhibition.

"Then, too, this is the first time that the Ranger purchases have ever been shown together so that a comprehensive opinion of them as a whole could be formed, and it is as a collection that I should like to make my suggestions.

"The exhibition as a whole is very good. There are many beautiful pictures and they are well shown except

in one or two cases where the canvasses are too large for the rooms in which they are placed. I believe that the Council has done well in its choice of pictures considering its handicap of changing members who have been unable to see the first purchases. But with this opportunity of seeing the exhibition in its entirety it is evident that the selection has been made without enough thought of covering the entire field.

For instance, I notice that four men have had two pictures purchased, two landscapes each by three of them. This seems an unfair policy, at least until all artists of recognized reputation shall be represented by one picture. Out of the seventy-eight pictures there are forty-eight landscapes, about ten landscapes with varying sized animals or figures in them, which actually brings the landscapes to fifty-eight; four or five still-life pictures, several small figures, and twelve figure paintings of importance. This, to my mind, does not make a rounded exhibition, or represent American Art. I was particularly impressed by the fact that many of our important artists were not represented. And I doubt that this is a compliment to the Academy and it may bring results that will not aid our cause. Nor does it even follow the desires of Mr. Ranger.

"We should not be too anxious to buy from our own exhibitions, which do not always show the best that an

artist produces. If our choice is an unrepresentative work we leave ourselves open to a just criticism which can not well be ignored. In the case of an artist who is past his good work, let us ask him to send several early works for us to choose from.

"I felt a decided lack of figure painting, and it is principally on this point that I would like to suggest an alternative method of securing pictures for this splendid idea of Kanger's, which will in time give America a wonderful collection.

"I believe that a definite policy should be established for selecting these works of art, and owing to the constantly changing Council I recommend that it be available for reference while the pictures are being purchased. This, of course, is for the Council to decide. It might read something like this;

- a. That no man should have more than one picture purchased without the most careful consideration.
- b. That there should be at least one figure picture purchased for every two landscapes.
- c. That no picture should be taken unless it is adequate in size and representative of the artist's best period.
- d. That the Council should invite certain recognized artists to send what they believe to be ten of their best works from which to make a purchase and that we should purchase with the thought that each picture is to be placed in an American Louvre.

"In this way we will be able to obtain a wider range and a more diversified collection. I think you will feel as I do when you consider this list of names, all of which

are missing from the exhibition in Washington: 1970

Abbott Thayer, N. A.	Robert Henri, N.A.
George DeForest Brush, N.A.	Eugene Speicher, N.A.
George Bellows, N.A.	Albert Ryder, N.A.
Carl Holcher, N.A.	George Luks
Ernest Lawson, N.A.	Hockwell Kent
Arthur Davies, N.A.	Gifford Beal, N.A.
Charles Hawthorne, N.A.	Charles Hopkinson, A.N.A.

and many others. Nearly all of these men are figure painters, their pictures would decidedly widen the scope of the Ranger collection, not only where figures are concerned, but by the character of their work. In the case of Bellows, his sudden death may have made it impossible to buy a picture, but, on the other hand, should we not buy from a man of his recognized ability when he is young rather than from someone who may not approach him as an artist? I know that some of these men have not always been friendly to the Academy, but I think we should not be swayed by differences when we are trying to make a broad and comprehensive collection for the nation."

After full discussion in which it developed that the Commission was not to be asked to take any official action, Mr. Gest submitted the following resolution, which was adopted:

RESOLVED; that the thanks of the Commission be tendered Mr. Fraser for his comprehensive statement and that the paper be included in the records of this meeting as a matter of information.

The Washington Bi-Centennial Celebration

Mr. Herbert Adams brought up the matter of the Washington Bi-Centennial celebration planned for 1932 saying that the Sculpture Society had suggested a comprehensive scheme for the exhibition of paintings and sculptures pertaining to Washington. The matter was discussed at some length and Mr. Moore stated that the Bi-Centennial Commission had this matter in hand and that the Commission would probably address a letter to the Secretary of the Institution on the subject.

Elections

The Secretary was directed to cast a ballot for the re-election of Mr. Carl Melchers, Chairman, Prof. F. J. Mather, Jr., Vice-Chairman and Dr. William H. Holmes, Secretary.

The Secretary called attention to the fact that the terms of three members of the Commission would expire on December 14th. Mr. Fraser submitted the following resolution which was adopted:

RESOLVED; That the Commission recommend to the Board of Regents the re-election for the succeeding term of four years of the following members: Messrs. Herbert Adams, Carl Melchers, and Charles Moore.

There being no further business to come before the meeting, the Commission adjourned at twelve o'clock.

Exhibitions Held in the Gallery

1. A collection of 78 masterly water colors of Asiatic, European and American Indian subjects, by William Spencer Bagdatopoulos, the Greek-English artist, was shown in the two northern small rooms of the Gallery, October 20 to December 22, 1900. A catalogue was supplied by the Gallery.

2. A memorial exhibition of water colors of Egyptian, Greek, French, Italian and English subjects, by Henry Bacon, was installed in the large middle room of the Gallery, March 14 to April 30, 1931. The collection proved of exceptional interest. A catalogue was supplied by the Gallery.

3. The 40th annual exhibition of the Society of Washington Artists, the second held in the Gallery, occupied the walls in the central group of rooms, main floor of the Gallery, February 1 to March 1, 1931. The exhibition included 162 paintings and 11 works of sculpture and received flattering public attention. An illustrated catalogue was supplied by the Society.

The Gallery Catalogue

Two catalogues of the art collections of the Institution have been published, Bulletin 70, first edition in 1906 and second in 1916, by Richard Rathbun, Assistant Secretary of the Institution, and two catalogues of the National Gallery of Art, first edition in 1922 and the second in 1926, by the Director.

During the year the Director has devoted his energies largely to the preparation of a comprehensive catalogue of the art works of the Institution, giving especial attention to works of painting and sculpture. This catalogue does not include the wide range of minor art works usually included in Museums of Art, and since no definite line has yet been drawn between assignments to the Gallery and those that properly pertain to the Museum, the limits of the catalogue must remain indefinite.

The form of the catalogue has received very especial attention. The cards used measure 8 x 10 $\frac{1}{2}$ inches, corresponding thus to the standard manuscript sheets of the Institution. Each unit or card of the catalogue comprises two somewhat rigid sheets, one devoted to a record of the source of the work and to the biography of the artist and the other to a picture of the work itself. Some 600 cards are now completed. The portrait group comprises about one-third of this number. These are separately assembled owing to the anticipation that the Institution may find it possible, in the near future, to organize a national portrait gallery, and possibly at least to print separately this portion of the catalogue of the art works of the Institution.

Portraits of several types are included in the catalogue approximately as follows:

1. Oil paintings
2. Water colors
3. Pastel and related techniques
4. Engravings

Professor Holmes and the Smithsonian Institution.

It may not seem out of place, since the Director's official life is nearing its close, to record here briefly his connection with the Smithsonian Institution. Just sixty years ago he entered the north door of the Institution an entire stranger, and proceeded to sketch a brilliantly colored bird installed in one of the Museum cases. He was observed at this work and, as a result, was soon engaged in drawing natural history specimens for the resident professors. In 1872 he was appointed artist to the Survey of the Territories and took part in the survey of the Yellowstone Region. In 1874 he was appointed Assistant Geologist on the Survey then working in Colorado and has found his services continuously called for in the fields of both science and art. Advancing step by step and from year to year in both branches he finds himself today a member of the National Academy of Sciences and Director of the National Gallery of Art. His varied activities in these fields are recorded in upwards of fifty annual reports made to the departments with which he served.

National Gallery June 25th 1930

My Civil Service status as director of the National Gallery, as recorded today, ends on August 20th 1930 and I am thus not far from the end of my Civil Service career.

June 25th 1931

Through the generous attitude of Secretary Abbott I was permitted to take the Civil Service examination for two years extension of my position. If I live therefore, my official connection with the Institution will close August 20th 1932, sixty-one and a half years after my first arrival at the north door, 1871.

Just now I am not in very good shape having trouble with my digestive tract, and though still on duty at the gallery every week day, feel that the end which must come soon will be welcome. My only reason for desiring longer life is that I may give needed help to my relatives who are suffering financially from the drought and the consequent business depression.

They are welcome to all that I earn and the little share saved. In general the gates have been exceedingly kind to me.

W. H. Holmes

ART WORKS RECEIVED DURING THE YEAR

Accessions of art works by the Smithsonian Institution, subject to transfer to the National Gallery of approval of the advisory committee of the National Gallery of Art Commission, are as follows:

Portrait statue (heroic size, full length) of Colonel Archibald Gracie, IV, hero of the TITANIC disaster, 1914, by Louise Kidder Sparrow. Gift of Mrs. Archibald Gracie, IV.

Portrait of Commodore Stephen Decatur by Gilbert Stuart; bequeathed to the Smithsonian Institution for the National Gallery of Art by the late Stephen Decatur Parsons. (Accepted by the Commission December 9, 1930)

Portrait of Henry Ward Ranger by Albert Michuys (Dutch artist); presented by Frederick Ballard Williams, M. A.

Original plaster bust of Abraham Lincoln (heroic size) from which was cast the bronze one was erected at the National Cemetery, Gettysburg, Pa., by Henry K. Bush-Brown; gift of the sculptor. This bust has been in the Gallery for several years as a loan.

A group of three wood-gravure tablets engraved directly from life and nature by Macwin Tuttle: "Portrait of a Lady," "Snowbound" (winter landscape), and "Spring Brook" (spring landscape). Gift of Mr. Tuttle.

Painting entitled "Late Afternoon, The Alcazar, at Segovia, one of the picturesque mediaeval castles of Spain," by Nellis M. Sawyer. Gift of the artist.

Marble bust of William H. Seward, made in Rome in 1871 by Giovanni Maria Benvenuti (1809-1873), "as a gift in memory of his daughter, Olive Halsey Seward;" also the framed oil painting by Emanuel Leutze (1816-1868), sketch from which he made the fresco in the Capitol Building at Washington, D. C., known as "Westward the Course of Empire takes its way," and presented to William H. Seward by the artist. Bequest of Miss Sara Carr Upton.

Portrait of William Henry Holmes, first director of the National Gallery of Art, by William Spencer Bagdatopoulos in 1929; presented by the artist.

LOANS ACCEPTED BY THE GALLERY

Painting by Benifaccio entitled "Supper at Emmaus;" lent by Mr. Benjamin Warder Thorne of Washington, D. C., through Mrs. Henry Leonard.

Portrait of Henry Ward Langer, M. A., by Alphonse Jongers, N.A.; lent by the Council of the National Academy of Design, New York City.

Fifteen paintings by British and Dutch masters; lent by Cleveland Perkins, Esq., Miss Ruth Perkins, and Mrs. Miriam Perkins Carroll, executors of the estate of the late Henry Cleveland Perkins, as follows:

Portrait of a Boy	by John Hoppner, M. A.
Henry First Earl of Mulgrave	Sir Thomas Lawrence, P.R.A.
Portrait of a Dutch lady	Michael Janson Mierevelt
Portrait of a Dutch Girl	P. Moreelse
Portrait of a Girl	John Opie, M. A.

Frances, Countess of Clermont	by Sir Joshua Reynolds
The Windmill	" Salomon Ruysdael
Study of Ruins	" Richard Wilson
Study of Ruins	" " "
Landscape	" " "
Landscape with Cottage	" Maindert Kobbema
Madonna and Child	" Van Dyck (attributed to)
Portrait of a Dutch Girl	" Jan Victors
A Gentleman	" Sir William Beechey, R. A.
A Cottage Scene	" Laibrooke

Five paintings by old masters; lent by Mrs. Marshall

Langborne, Washington, D. C., as follows:

Holy Family	by M. Albertinelli
Head of Christ	" Giorgioni (attributed to)
The Doctor's Visit	" Jan Steen
Baptism of Christ	" G. B. Tiepolo
Small landscape	" Thomas Gainsborough

Portrait of George Washington by Charles Willson Peale;

lent by Mr. William Fatten, of Rhinebeck, N. Y., to be cared for until used by the George Washington Bi-Centennial Commission.

A Sevres porcelain statuette by Paul Dubois entitled "Le Courage Militaire;" lent by the Honorable Hoffman Philip, United States Minister to Norway.

A painting, "Madonna and Child" by Andrea del Sarto;

lent by Mrs. W. W. Lowell, Washington, D. C.

A pastel "A Madonna and Child" conception of F. D. McCreary, executed by Pastelist Bryson of Chicago, Ill.; lent by Mrs. D. S. Williams, of Knoxville, Tenn.

Usual loans of paintings for the summer months are:

Portrait of George Washington by Rembrandt Peale; lent

by the Honorable Charles E. Mealin, Washington, D. C.

Portrait of Nathaniel Tracy of Newburyport, Mass., by John Trumbull; portrait of Thomas Amory of Boston, and portrait of George A. Otis, both by Gilbert Stuart; lent by Mrs. C. H. Ernst and Miss Helen Amory Ernst, of Washington, D. C.

Portrait of Mrs. Charles James by Gambardella; lent by Mrs. Alastair Gordon-Cumming, of Washington, D. C.

DISTRIBUTIONS

A painting, "The Battle of Celeris," by J. C. Bourguignon; withdrawn by the owner, Mrs. J. M. Wiley, for shipment to Holland.

The large painting by Theobald Chartran of Paris, representing the "Signing of the Peace Protocol between Spain and the United States August 12, 1898," lent to the gallery in 1928, has been recalled to the White House by Mrs. Hoover.

The painting by Peter Moran, entitled "A Rainy Day," withdrawn by the owners, Miss Florence Grandin and her sister, of Washington, D. C.

Two small paintings by John J. Peoli entitled "Love Conquers" and "Cupid Caged," were returned to Mrs. Laura Guiteras, Denver, Colorado, residuary legatee of the estate of Mrs. Mary Peoli Maginn.

A painting, "Salome with the Head of John the Baptist," attributed to Guido Reni, was withdrawn by Mr. J. H. Weaver, of Washington, D. C. to whose ownership it had been transferred by Mr. Hobart Herriman.

A painting, "The Infant Jesus and St. John," by Rubens, lent to the gallery by Hon. Hoffman Philip in 1919; withdrawn by Mr. Philip.

A painting, "Minerva," (Sixteenth Century Original) was withdrawn by Miss May Warner.

JOANS RETURNED TO THE GALLERY

Mrs. Herbert Hoover returned to its place in the gallery the painting by Alexander Wyant entitled "The Flume, Opalescent River, Adirondacks," which was lent for temporary display at the White House early in 1929.

TICK HENRY WARD RANGER FUND PURCHASES

The paintings purchased during the year by the Council of the National Academy of Design from the fund provided by the Henry Ward Ranger bequest which under certain conditions are prospective additions to the National Gallery collections, are as follows, including the names of the Institutions to which they have been assigned:

<u>Title</u>	<u>Artist</u>	<u>Date of Purchase</u>	<u>Assignment</u>
The Countryside in Autumn.	Charles H. Davis, N.A.	December, 1930.	Connecticut Agricultural College, Storrs, Conn.
The Sermon.	Gari Melchers, N.A.	January, 1931.	The Corcoran Gallery of Art, Washington, D. C.
The Offering.	Charles Webster Hawthorne, N.A. (1872-1930)	February, 1931.	The Cleveland Museum of Art, Cleveland, Ohio.
The Madonna.	Ivan C. Olinaky, N.A.	March-April 1931.	Everhart Museum of Natural History, Science and Art, Scranton, Pa.

NOTE: The gallery has received two portraits of Henry Ward Ranger. One, by Alphonse Jongers, N. A., as a loan from the National Academy of Design; the other, by Albert Michuys, as a gift from Frederick Ballard Williams, N. A., assistant treasurer of the Academy.

The will of Henry W. Ranger provides that the National Gallery of Art shall have the right to reclaim any picture for its collection during the five year period beginning ten years after the artist's death and ending fifteen years after his death, and it may be interesting to list the deceased artists to June 30, 1931.

1. Carlton T. Chapman, N. A.	February 12, 1925
2. Dwight T. Tryon, N. A.	July 1, 1925
3. William A. Coffin, N. A.	October 26, 1925
4. Ben Foster, N. A.	January 28, 1926
5. Thomas Moran, N. A.	August 25, 1926
6. H. Bolton Jones, N. A.	September 24, 1927
7. Robert Reid, N. A.	December 2, 1929
8. Gardner Dymond, N. A.	January 12, 1930
9. Charles W. Hartborne, N. A.	November 29, 1930
10. Robert Spencer, N. A.	July 11, 1931

LIBRARY

The gallery library continued to increase by gift, purchase, and subscription, in volumes, pamphlets, periodicals, etc. Fifty-one volumes of periodicals were collated and prepared for binding in the office of the director and sent to the government printing office.

Notable accessions to the library are as follows:

A tinted pencil-drawing in miniature of Dr. William H. Holmes by Alyn Williams, F.R.M.S., R.C.A., presented by the artist.

Eleven bound volumes of biographical memoirs called "Random Records," left-over remnants from fifty-two years of research and art work in many fields. Gift of W. H. Holmes.

Twelve large framed water-color paintings by W. H. Holmes; gift of the artist.

1. Deserted ^Bed of a Glacier
2. The Unmodified Rock Creek about 1910
3. The Normal Rock Creek about 1910
4. Over the Maryland Fields
5. My Old Mill, Holmescroft, near Rockville, Md.
6. A Storm-beaten Course
7. A Maryland Wheat Field
8. A Maryland Meadow, Matt's Branch, near Rockville. Md.
9. A Gypsy Camp
10. A Cliff Dwellers' Ceremony, Colorado.
11. A Mountain Gorge, Colorado.
12. Coal Barge, Capri, 1880.

Fourteen water-color paintings of diversified subjects
by W. H. Holmes; gift of the artist. (These include the
twelve noted in the 1927 Annual Report)

A Pompeian Fountain, 1880

On the Ocean, off Nova Scotia, 1880

A Color Study, Venetian Freight Boats

Long's Peak, Colorado, 1874

A Great Geological Arch, Colorado, 1874

The Land of the Cliff Dwellers, 1874

In the Pueblo Country, New Mexico, 1876

A Mexican Laundry, 1895

Playing with the Colors

Shaded Path-ways

View on the Potomac

The Fields of Maryland

Study of a Bridge

Still Life - Apple and Bottle

Ten field sketches, of small size, by Thomas Moran; pen
sketch by Mrs. W. H. Holmes and a sketch in Florida, by Walter
Paris; gift of W. H. Holmes.

Twenty-nine small unframed paintings in different mediums

by 20 artists; gift of F. H. Holmes.

1. A Neapolitan Lady	By C. Bucci
2. Marine Study	" Franklin D. Briccio
3. Burial of a Raposa, probably Alouan	" Richard H. Brooke
4. Drawing of a Yellowstone Boyer	" Richard H. Brooke
5. Landscape Sketch	" J. F. Carrier
6. Burning of an Old Boat	" F. Denby, A.S.A.
7. A Group of Elk, Wind River Mountains, Wyoming	" E. L. Deming
8. French Village Scene	" H. A. Dyer
9. Landscape	" De Lancey Gill
10. Landscape Sketch	" De Lancey Gill
11. Naples and Vesuvius	" A. Curri
12. Sketch on the Potomac	" Lorenzo J. Hatch
13. In the Plateau Country - Colorado	" F. H. Holmes
14. Marine View	" "Burns"
15. Landscape with Palm Trees and Temple, Egypt	" Charles E. McIlhenny
16. Shin-an-ay-Tu-Neap -- God Land Canyon of the Colorado, Utah	" Thomas Moran
17. In Monument Park, Colorado	" Walter Paris
18. Landscape	" Walter Paris
19. Study of a Courtier	" Randolmi
20. Landscape Sketch	" Walter Shirlew
21. Figure Study	" Walter Shirlew

22.	A Study of an Italian Peasant Woman	By Guisepe Signorini
23.	Study of an Old Man	" Guisepe Signorini
24.	Sketch in Wales	" Peter Toft
25.	Group of Venetian Sailboats	" Ross Turner
26.	Charcoal Boat on the Mediterranean	" Ross Turner
27.	Venetian Boats	" Ross Turner, 1880
28.	A Street Scene in Munich	" Ross Turner, 1880
29.	A Tree Study	" Ross Turner, 1879

SECRETARY

The death of James Farnellee at his home in Washington, D. C., on April 19, 1931, is announced. Mr. Farnellee was a member of the National Gallery of Art Commission, one of the Commission's Executive Committee, and chairman of the committee on prints.

JAMES PARNELEE

Illness resulting from a fall a year before ended the life on April 19, 1931 of James Parnellee, former business associate of the late Ambassador Myron W. Herrick, and a member of the chapter and building committee of Washington Cathedral.

Mr. Parnellee died at his estate on Klinge Road, N.W., which with its 24 acre park is one of the most beautiful spots in residential Washington.

Born in Youngstown, Ohio, December 24, 1855, Mr. Parnellee lived in that city until 1876, when his family moved to Cleveland after he had been graduated from Cornell University. After finishing college he studied law and was admitted to the bar. He never took up active practice, however. While living in Cleveland, Mr. Parnellee became associated with the late Ambassador Herrick about 1885 in a number of business ventures, among them the Cleveland Electric Illuminating Co., the National Carbon Co., the Quaker Oats Co., and the Mahoning Valley Railway & Light Co. He was either officer or director, or both, in all of these companies. When the Cleveland Stock Exchange was opened in 1900, Mr. Parnellee was elected first president, and retained the position several years. Washington attracted him as a home place because Mrs. Parnellee, the granddaughter of Admiral Fountainne Maury, was from the Capital City. He is also survived by a brother, Robert M. Parnellee, of Bennington, Vt., and a sister, Mrs. Helen Parnellee Shoemaker, of Mount Sinai, N. Y.

Mr. Parnellee was a trustee and vice president of the Corcoran Art Gallery, a trustee of the Carnegie Institute, and a member of the Metropolitan Club in Washington, the Union and Kirtland Clubs and Chamber of Commerce of Cleveland, and the Union Club of New York. While a resident of Cleveland he served as a vestryman in Trinity Episcopal Church. The beauty of the gardens of his estate was matched by the interior of the home, where many valuable paintings and etchings are hung.

As a trustee of Washington Cathedral, Mr. Parnellee gave one of the four great piers which will support the Central or Gloria in Excelsis tower when it is completed. Bishop Freeman paid a glowing tribute to the man who had been a constant friend and supporter of Washington Cathedral for fifteen years. "Mr. Parnellee," said he, "was a conspicuous and outstanding member of the Cathedral Chapter. Through long years he had served both on the chapter and the building and other important Cathedral committees with the utmost fidelity and devotion. His knowledge

and love of art and architecture made his counsel most valuable especially along these lines. He was a possessor of rare objects of art himself. Mr. Parmelee was modest, self effacing and, while his name was not figured frequently in the public prints, he occupied a position of rare worth in the commercial world. He was courtly in manner, a loyal citizen and a contributor to the wealth and weal of any community in which he lived, and a Christian gentleman."

...(account of funeral services, pallbearers etc.)

According to Mr. Parmelee's will he left to the Cathedral Foundation a Fourteenth Century French stained glass window, subject "The Young Crusader," to be incorporated either in the Cathedral itself or such other of its buildings as may be decided by the Cathedral Chapter. Whenever the net annual income from his estate, which is left in trust, exceeds the demands made upon it created by his will, Mr. Parmelee directed that twenty-five percent of this surplus be paid over to the Protestant Episcopal Cathedral Foundation in the District of Columbia. The other beneficiaries under this clause include: Cornell University, twenty-five percent; Lakeside Hospital, Cleveland, twenty percent; Western Reserve University, Cleveland, fifteen percent and the Corcoran Gallery of Art in Washington, fifteen percent. Ten years after the decease of the last surviving annuitant provided under the will, these five residuary legatees are to be called together by the trustees and to decide "whether the trust shall be continued or, if they or any of them prefer to have the principal turned over to them, whether the principal of the trust at that time shall be divided in the same percentages before named. Under this generous provision, one-fourth of Mr. Parmelee's estate or the income therefrom, will ultimately come to the Cathedral Foundation of which he was a devoted trustee, himself, in the last years of his life.

PUBLICATIONS

HOLMES, W. H. Report on the National Gallery of Art for the year ending June 30, 1930. Appendix E, report of the secretary of the Smithsonian Institution for the year ending June 30, 1930, pp. 45-53. United States Government Printing Office, Washington, 1930.

LODGE, J. K. Report on the Freer Gallery of Art for the year ending June 30, 1930. Appendix 3, report of the secretary of the Smithsonian Institution for the year ending June 30, 1930, pp. 54-60. United States Government Printing Office, Washington, 1930.

Catalogue of a collection of water color paintings by W. S. Bagdatopoulos, on view in the National Gallery of Art, U. S. National Museum, October 20 to December 22, 1930. United States Government Printing Office, Washington, 1930. Pp. 1-8.

Catalogue of a memorial exhibition of water colors of Egypt, Greece, France, Italy and England, by Henry Mason (1839-1912), on view in the National Gallery of Art, U.S. National Museum Building, March 14 to April 20, 1931. United States Government Printing Office, Washington, 1931. Pp. 1-9; plates 4.

Fortieth Annual exhibition of the Society of Washington Artists being a list of the titles and authors of the works shown, with an introduction by Dr. William H. Holmes, Director of the National Gallery of Art. Privately printed for the Society, 1931. Pp. 1-30; plates 20.

ELEVENTH ANNUAL REPORT OF THE DIRECTOR OF THE NATIONAL GALLERY
OF ART TO THE GALLERY COMMISSION, DECEMBER 8, 1931.

The outstanding problem confronting the Smithsonian Institution with respect to its department of art has been for the last dozen years the erection of a building for national art. The Gallery Commission was appointed with the expectation that it would aid in the solution of this problem, but the conditions in both the Institution and in Congress, have been such that little advance could be made.

At one period, under the leadership of Senator Henry Cabot Lodge, a Regent of the Institution, the efforts of the Institution seemed full of promise, but his proposed amendment to the 1924 Deficiency Appropriations Bill failed to meet with Congressional favor. The amendment follows:

"To enable the Regents of the Smithsonian Institution to commence the erection of a suitable fireproof building with granite fronts for the National gallery of Art, including the National Portrait Gallery and the history collections of the United States National Museum, on the north side of the Mall between the Natural History Building and Seventh Street, \$2,500,000; PROVIDED, that the total cost of said building complete, including heating and ventilating apparatus and elevators, shall not exceed \$7,000,000."

Again the Regents in 1924 made a most commendable effort by raising privately ten thousand dollars for building plans by a master architect, Mr. Charles A. Platt, but this failed to awaken interest in Congress or the attention of the people.

Hope was renewed when in 1927 Senator Reed Smoot announced in the public press that ample private funds for a building were about to be made available by a wealthy citizen. As a result of this announcement, all promotion by the Institution ceased at once. The publication of a strong appeal to Congress, just issuing from the press, was suspended by the Institution fearing that it might interfere with the plans of the prospective donor of funds for a building as announced by Senator Smoot. Further appeal to Congress under these circumstances appeared not only inadvisable but manifestly useless, and an attitude of waiting became necessary. Congress could not be expected to consider appropriating funds for a purpose that might thus be fulfilled at any moment by private donation. The announcement made by Senator Smoot was the death

knell of the National Gallery project as developed by the Smithsonian Institution. For the sake of American national art, suffering as it is from the present unfortunate conditions, the Smithsonian Institution would doubtless welcome the separate foundation of the splendid National Gallery or Museum of Art suggested by Senator Smoot - a foundation which would meet a great national, as well as a world, need without interfering necessarily with the development of a strictly American National Gallery which, from necessity, must affiliate closely with portraiture and history.

A second reason for the abandonment of all effort by the Institution to encourage gifts and bequests for the gallery, is due to the fact that art collections of great value, recently presented to the Institution, can not be forwarded to Washington because of the lack of Gallery accommodations. The reasons for the Institution's inactivity are thus plainly manifest and should, in justice to the Institution, be made known to an inquiring and critical world.

CURRENT ACTIVITIES

During the present year the activities of the Gallery have continued on usual lines marked, however, by a number of noteworthy episodes which may be briefly recorded in this place.

Report to the Fine Arts Commission. On March 11th, 1931, a request was received from the Secretary of the Fine Arts Commission for a brief report on the collections of the Gallery for use in a forthcoming publication of the Commission. The report was prepared, approved by Secretary Abbot and transmitted to Secretary Caemmerer.

The Abney Bequest. In November 1930, a letter was received by the Gallery announcing a bequest to the Gallery of certain art objects belonging to the estate of the late Mrs. Mary Lloyd Pendleton Abney. This was referred to Secretary Abbot who brought it to the attention of the Gallery Commission at its December meeting. The Commission directed that the matter be referred to Mr. Herbert Pratt, Chairman of the Portrait Committee of the Commission, for investigation. Mr. Pratt wrote in reply to a letter addressed to him by the Secretary of the Commission that he did not feel qualified

to pass upon the authenticity of the English portraits named. As a result of information incidentally obtained by Dr. Abbot, it appeared that only one item of the bequest was really worthy of attention by the Gallery Commission. Desiring to have the matter adjusted amicably and understandingly, he paid a visit to Mrs. Jane F. Brice, executrix of the estate, to whom he stated that the Gallery would be pleased to accept the miniature by Field. It happened that Mr. Arthur T. Brice, husband of Mrs. Jane F. Brice, was present at the interview, and, on the false assumption that the Corcoran Gallery, incidentally mentioned in the bequest, had equal claim with the National Gallery, contended that the National Gallery should follow the example of the Corcoran in executing a waiver to the bequest. In this interview Dr. Abbot was treated with extreme discourtesy by Mr. Brice and the interview was closed. It is understood that the matter is now before the Court. Fuller report to the Commission by Secretary Abbot may be expected.

Communication by Mr. Fraser. The Commission heard with pronounced approval a brief paper addressed by Mr. James F. Fraser to the

National Academy of Design bearing on the selection of its purchase of art works from the Henry Ward Ranger Fund. It was pointed out that the seventy-eight works so far chosen, and at that time on view in the Gallery, did not include a reasonable percentage of the works of our best known American painters. It was directed that this communication be placed on file.

The Bicentennial Celebration. An event of more than usual importance was the granting of the use of the North Hall of the Natural History Museum, now occupied by the Gallery collections, to the Bicentennial Commission for its Washington celebration. The granting of this privilege makes it necessary to remove certain collections temporarily from the walls.

Catalogue of Collections. At the preceding meeting of the Commission the Director called attention to the beginning of a card catalogue of the portraits belonging to the Institution, the majority of which are recorded in the Gallery. During the

present year much progress has been made in this work which now comprises 301 cards nearly all of which are accompanied by photographic prints of the portraits. Aside from the portrait catalogue a general catalogue of works belonging to the Institution, aside from the portraits, and recorded in its several departments, including the Gallery, is nearing completion. Both catalogues are displayed on the table at this meeting of the Commission.

Catalogue of Miniatures. An illustrated catalogue of miniature portraits, with a limited number of other works painted by Edward Greene Malbone and variously owned, was submitted to the Director of the National Gallery of Art by Mr. W. deC. Ravenel, Administrative Assistant to the Secretary. This very complete catalogue including 143 works has been prepared by Mr. Ruel P. Tolman, Assistant Curator, Division of Graphic Arts, U. S. National Museum.

EXHIBITIONS HELD IN THE GALLERY

1. The fortieth annual exhibition of the Society of Washington Artists, the second held in the Gallery, occupied the walls in the central group of rooms, main floor of the Gallery, February 1 to March 1, 1931. The exhibition included 162 paintings and 21 works of sculpture and received flattering public attention. An illustrated catalogue was supplied by the Society.

2. A memorial exhibition of water colors of Egyptian, Greek, French, Italian and English subjects, by Henry Bacon, was installed in the large middle room of the Gallery, March 14 to April 30, 1931. The collection proved of exceptional interest. A catalogue was supplied by the Gallery.

3. An exhibition of oil and water color paintings made in Spain and exhibited in the National Gallery of Modern Art in Madrid, by Wells M. Sawyer, was held from October 24th to November 30th, 1931. A catalogue was supplied by the Gallery.

RANGER PURCHASES, 1931

Paintings Purchased by the Academy During the Year

<u>Title</u>	<u>Artist</u>	<u>Date of Purchase</u>	<u>Assignment</u>
The Countryside in Autumn	Charles H. Davis, N.A.	December 1930	Connecticut Agri- cultural College, Storrs, Conn.
The Sermon	Gari Melchers, N.A.	January, 1931	The Corcoran Galler of Art, Washington, D. C.
The Offering.	Charles Webster Hawthorne, N.A. (1872-1930)	February 1931	The Cleveland Museu of Art, Cleveland, Ohio.
The Madonna	Ivan G. Olinsky, N.A.	March-April 1931	Everhart Museum of Natural History, Science and Art, Scranton, Pa.

ART WORKS RECEIVED DURING THE YEAR

Accessions of art works by the Smithsonian Institution, subject to transfer to the National Gallery on approval of the National Gallery Commission, are as follows:

Portrait of Henry Ward Ranger, by Albert Niehuys (Dutch artist); presented by Frederick Ballard Williams, N. A.

Original plaster bust of Abraham Lincoln (heroic size) from which was cast the bronze bust was erected at the National Cemetery, Gettysburg, Pa., by Henry K. Bush-Brown; gift of the sculptor. This bust has been in the Gallery for several years as a loan.

A group of three wood-gravure tablets engraved directly from life and nature by Macowin Tuttle: "Portrait of a Lady," "Snowbound," (winter landscape) and "Spring Brook," (spring landscape). Gift of Mr. Tuttle.

Painting entitled "Late Afternoon, The Alcazar, at Segovia, one of the picturesque medieval castles of Spain," by Wells M. Sawyer. Gift of the artist.

Marble bust of William H. Seward, made in Rome in 1871 by Giovannie Maria Benzoni (1809-1873), "as a gift in memory of his daughter, Olive Risley Seward;" also the framed oil painting by Emanuel Leutze (1816-1868), sketch from which he made the fresco in the Capitol Building at Washington, D. C., known as "Westward the Course of Empire Takes Its Way," and presented to William H. Seward by the artist. Bequest of Miss Sara Carr Upton.

Portrait of William Henry Holmes, first director of the National Gallery of Art, by William Spencer Bagdatopoulos in 1929; presented by the artist.

Two water colors of British India, by William Spencer Bagdatopoulos; gift of the artist.

Portraits of Major General Henry Tureman Allen, Commander of the American Forces in Germany, and of Lieutenant General Robert Lee Bullard, LL.D., Commander Second Army American Expeditionary Forces, by Seymour M. Stone. Gift of Chester D. Pugsley.

Portrait of Rear Admiral Richard Evelyn Byrd, U.S. Navy, Retired, by Seymour M. Stone. Gift of the Artist.

Portrait of Henry Ward Ranger, by Alphonse Jongers, N.A. Gift of Mr. James E. Fraser.

LOANS ACCEPTED BY THE GALLERY

Painting by Bonifaccio, entitled "Supper at Emaus;" lent by Mr. Benjamin Warder Thoron of Washington, D. C., through Mrs. Henry Leonard.

Portrait of Henry Ward Ranger, N. A., by Alphonse Jongers, N.A.; lent by the Council of the National Academy of Design, New York City. *The Fraser stated he would buy this portrait if the Commission would accept it. This they did and the Fraser expressed his desire that it be noted as a gift in this report*

Fifteen paintings by British and Dutch masters; lent by Cleveland Perkins, Esq., Miss Ruth Perkins, and Mrs. Miriam Perkins Carroll, executors of the estate of the late Henry Cleveland Perkins, as follows:

Portrait of a Boy	By John Hoppner, R. A.
Henry First Earl of Mulgrave	By Sir Thomas Lawrence, P.R.A.
Portrait of a Dutch Lady	" Michael Janson Mierevelt
Portrait of a Dutch Girl	" P. Moreelse
Portrait of a Girl	" John Opie, R. A.

Frances, Countess of Clermont	by Sir Joshua Reynolds
The Windmill	" Salomon Ruysdael
Study of Ruins	" Richard Wilson
Study of Ruins	" " "
Landscape	" " "
Landscape with Cottage	" Meindert Hobbema
Madonna and Child	" Van Dyck (attributed to)
Portrait of a Dutch Girl	" Jan Victoors
A Gentleman	" Sir William Beechey, R. A.
A Cottage Scene	" Ladbroke

Five paintings by old masters; lent by Mrs. Marshall

Langhorne, Washington, D. C., as follows:

Holy Family	By M. Albertinelli
Head of Christ	" Giorgioni (attributed to)
The Doctor's Visit	" Jan Steen
Baptism of Christ	" G. B. Tiepolo
Small landscape	" Thomas Gainsborough

Portrait of George Washington, by Charles Willson Peale;

lent by Mr. William Patten, of Rhinebeck, N. Y., to be cared for until used by the George Washington Bicentennial Commission.

A Sevres porcelain statuette by Paul Dubois entitled "Le Courage Militaire;" lent by the Hon. Hoffman Philip, United States Minister to Norway.

A painting, "Madonna and Child," by Andrea del Sarto; lent by Mrs. W. W. Powell, Washington, D. C.

A pastel "A Madonna and Child," conception of F. D. McCreary, executed by Pastelist Bryson of Chicago, Illinois; lent by Mrs. B. S. Williams, of Knoxville, Tenn.

Usual loans of paintings for the summer months are:

Portrait of George Washington by Rembrandt Peale; lent by the Hon. Charles S. Hamlin, Washington, D. C.

Portrait of Nathaniel Tracy of Newburyport, Mass.,
by John Trumbull; portrait of Thomas Amory of Boston, and portrait
of George A. Otis, both by Gilbert Stuart; lent by Mrs. O. H.
Ernst and Miss Helen Amory Ernst, of Washington, D. C.

Portrait of Mrs. Charles Eames by Gambardella; lent
by Mrs. Alastair Gordon-Cumming, of Washington, D. C.

Marble bust of Charles Evans Hughes, Chief Justice,
Supreme Court of the United States, by Moses W. Dykaar; lent by
the sculptor.

DISTRIBUTIONS

A painting, "The Battle of Celere," by J. C. Bourignon; withdrawn by the owner, Mrs. J. M. Wiley, for shipment to Holland.

The large painting by Theobald Chartran of Paris, representing the "Signing of the Peace Protocol between Spain and the United States August 12, 1898," lent to the gallery in 1928, has been recalled to the White House by Mrs. Hoover.

The painting by Peter Moran, entitled "A Rainy Day," withdrawn by the owners, Miss Florence Grandin and her sister, of Washington, D. C.

Two small paintings by John J. Peoli, entitled "Love Conquers," and "Cupid Cages," were returned to Mrs. Laura Guiteras, Denver, Colorado, residuary legatee of the estate of Mrs. Mary Peoli Maginn.

A painting, "Salome with the Head of John the Baptist," attributed to Guido Reni, was withdrawn by Mr. J. H. Weaver, of Washington, D. C., to whose ownership it had been transferred by Mr. Hobart Berriman.

A painting, "The Infant Jesus and St. John," by Rubens, lent to the gallery by Hon. Hoffman Philip in 1919; withdrawn by Mr. Philip.

A painting, "Minerva," (Sixteenth Century Original) was withdrawn by Miss May Warner.

The original plaster model of the bronze equestrian statue of Lafayette, erected in Paris by the school children of the U. S., has been lent to Mrs. Paul W. Bartlett to form a part of the Memorial Exhibition of sculpture by her husband at the American Academy of Arts and Letters, New York City. The exhibit remains open until May 1, 1932.

LIBRARY

The gallery library continued to increase by gift, purchase, and subscription, in volumes, pamphlets, periodicals, etc. Fifty-one volumes of periodicals were collated and bound.

Notable accessions to the library are as follows:

A tinted pencil-drawing in miniature of Dr. William H. Holmes, by Alyn Williams, P.R.M.S., R.C.A., presented by the artist.

Eleven bound volumes of biographical memoirs called "Random Records," left-over remnants from fifty-two years of research and art work in many fields. Gift of W. H. Holmes.

Twelve large framed water-color paintings by W. H. Holmes. Gift of the artist.

Fourteen water-color paintings of diversified subjects by W. H. Holmes. Gift of the artist.

Ten field sketches, of small size, by Thomas Moran; pen sketch by Mrs. W. H. Holmes, and a sketch in Florida (in colors) by Walter Paris. Gift of W. H. Holmes.

Twenty-nine small unframed paintings in different mediums by 20 artists. Gift of W. H. Holmes

NECROLOGY

The National Gallery of Art Commission has lost three of its members by death during the last year.

Mr. James Parmelee died at his home in Washington, D. C., on April 19, 1931. He was a member of the Commission's Executive Committee and Chairman of the Committee on Prints.

Mr. Daniel Chester French died at his summer home, Stockbridge, Mass., on October 7th, 1931. He was a member of the Committee on Sculpture.

Mr. W. K. Bixby died at his home in St. Louis, Missouri, on October 29, 1931. He generously subscribed funds for the preparation of plans for the new building.

The death of Mr. John Gellatly (benefactor of the National Gallery of Art) at his home in New York City on November 8, 1931, is announced.

Respectfully submitted,

Secretary
of the Commission.

THE FOLDER AND CHARLES MOORE'S BLUNDER

Although the square directly East of the New Museum building was in 1922 set aside as a site for the National Gallery building, it was at the same time stipulated by Congress that the institution should raise the funds necessary for its erection. Secretary Walcott, accepting this as final, planned an appeal to the people of the country which appeal took the form of a folder asking for subscriptions. He submitted a draft to members of the Commission and others asking their views regarding the project. The replies with one exception were favorable.

Mr. Moore did not respond to the Gallery appeal, but addressed the following "personal and private" note to Secretary Walcott:

Personal and Private

Dear Dr. Walcott:

I have looked over the draft of a circular sent to me by Mr. Holmes. It strikes me that any publication sent out by the Smithsonian in regard to the National Gallery of Art should be dignified in a very high degree. The suggested circular seems to me weak and trivial, and some of the English will not bear inspection.

Sincerely yours,
/s/ CHARLES MOORE.

Dr. Charles D. Walcott,
Secretary, Smithsonian Institution,
Washington, D. C.

Mr. Moore evidently did not know that the folder was planned and written by Secretary Walcott. The thrust, intended to reflect on Director Holmes was rather enjoyed by Dr. Walcott. It serves as a typical example of Mr. Moore's

underhand methods of discrediting those who happen to be in his way and of insinuating himself in official favor.

Mr. Moore's character and methods are well expressed in a statement of Congressman Wood made during consideration of the Independent Offices Appropriations Bill in 1925. Mr. Wood declared that Mr. Moore, as Chairman of the Fine Arts Commission, had violated the confidence of President Harding and had won his reappointment to the position through "worming himself into the good graces of Elihu Root, Chief Justice Taft, Secretary of State Hughes and other prominent men."

"They knew nothing about him," Congressman Wood told his colleagues. "If they had read the hearings had in the last Congress with reference to his peculations and his malfeasance they never would have recommended him."

Asked by Congressman Briggs if any provision was made in the bill for a salary for Moore, Congressman Wood said there was not. "Last year," he said, "we put a provision in the bill that not one cent of it was to be paid for that gentleman to gallivant around the country on. He did not gallivant last year. He is here by reason of a subterfuge, and the only excuse he has for being here is by reason of a place provided for him in the Congressional Library, where he is supposed to be a judge of ancient manuscripts. He does not know any more about ancient manuscripts than the devil does about Sunday. He professes to be wise. He is an architect; he is an engineer; he is an archaeologist; he is an ethnologist; and, I suspect, he is a hypnotist."

The Smithsonian Institution



FOUNDED 1846

BY

JAMES SMITHSON

FOR THE

INCREASE AND DIFFUSION OF KNOWLEDGE
AMONG MEN

NATIONAL GALLERY OF ART



There is in Washington a National Gallery of Art, including the Portrait Gallery and the Freer Gallery,—all in charge of the Smithsonian Institution.

The National Gallery now possesses art collections valued at several millions, exclusive of the Freer unit.

The National Gallery of Art numbers among its collections paintings by Titian, Luini, Rubens, Rembrandt, Maes, Gainsborough, Reynolds, Turner, Raeburn, Hogarth, Constable, West, Church, Sargent, Inness, Homer, Moran, Stuart, and many others.

The National Gallery has no building in which this National art collection can be assembled and shown, the Freer collection occupying a building of its own.

The National Gallery of Art is now housed, on screens, in halls of the Natural History building of the U. S. National Museum, greatly to the detriment of the department of Natural History.

The United States Government has granted the Smithsonian Institution a site on the Mall in the City of Washington for a building to accommodate the art collections of the Nation, but no provision has been made for a building.

America is the only great Nation in the world without an adequate Gallery building, and National pride should be deeply stirred by this fact.

The cooperation of every lover of art in every city, town and hamlet in these United States is needed to stimulate a live interest in our National Gallery of Art and to awaken a realization of the urgent need of an adequate building.

The Art Gallery movement can be most rapidly advanced by gifts and bequests of funds to enable the Smithsonian Institution to develop this project in a measure commensurate with our standing among the nations of the world.

P.120 78 missing

XVII.

From: The American Federation of Arts.
Release: February 11, 1924.

There is a storm of protest sweeping about the Capitol because the portrait record of the world war, each canvas the work of a master painter, and the complete exhibition a gift to the United States government from a number of the large cities, is not housed where it can be satisfactorily viewed by patrons of art, by students of history or by the public, --- and especially because no steps are being taken by the government to properly care for this important collection.

Just returned to the National Gallery of Art from an extensive tour of the United States, under the auspices of The American Federation of Arts, this collection of portraits of those who took an outstanding part in the World War and which is regarded as the nucleus of a National Portrait Gallery, has been crowded into obscure corners on the ground floor of the National Museum.

The director of the National Gallery of Art, explains that the gallery is preparing make-shift accommodations for the National Portrait collections on the second floor of the Natural History Museum, made possible by crowding back museum collections brought together during a long period of years and which constitute the most important American archeological material brought together in any museum.

The urgent need for a National Gallery building to house this pictorial record of the World War and other art works which

have an intrinsic value of several millions, and also to accommodate prospective gifts and bequests which await adequate housing accommodations, pressed upon Congress two years ago by formal resolution of the National Gallery of Art Commission. The American Federation of Arts is now conducting a nation-wide campaign to arouse the people towards an effective insistence that Congress provide the needed building.

The World War portraits include a large group picture of "Signing the Peace Treaty", June 28, 1919, by John C. Johansen, N. A., and presented by the City of New York. There are individual portraits of President Wilson by Edmund C. Tarbell, N. A., also presented by New York; of Gen. John J. Pershing, commander in chief of the American Expeditionary Forces in Europe; by Douglas Volk, N.A., presented by the city of Cincinnati; of Admiral William S. Sims, commander of the American Naval operations in European waters, by Irving E. Wiles, N. A., of Secretary Herbert C. Hoover, U. S. food administrator and chairman of the supreme economic council, by Edmund C. Tarbell, N. A.; of King Albert, commander in chief of the Belgian Armies, by Douglas Volk, N. A., presented by the city of Cincinnati; of Queen Elizabeth of the Belgians, by Jean McLane, which has but recently been added to the contribution of the city of New York; of Cardinal Mercier, by Cecilia Beaux, N. A., presented by the city of San Francisco; of Gen. George Leman, commander of the fortified town of Liege, by Edmund C. Tarbell, N.A.

presented by the city of New York; of Premier Lloyd George by Douglas Volk, N. A., presented by the city of Cincinnati; of Field Marshal Sir Douglas Haig, commander in chief of the British Army on the Western Front, by John C. Johansen, N. A., presented by the city of Chicago; of Admiral Beatty, first sea lord of Great Britain, by Cecilia Beaux, N.A., presented by the city of San Francisco; of Premier Borden of Canada, by Joseph De Camp; of General Currie, commander of the Canadian forces in France, by Joseph De Camp; of Premier Hughes of Australia, by Jean McLane, of Premier Clemenceau of France, by Cecilia Beaux, N. A., presented by the City of San Francisco; Marshal Joffre, commander in chief of the French Armies, by John C. Johansen, N.A., presented by the city of Chicago; of Marshal Foch, commander in chief of the Allied forces, by Edmund C. Tarbell, N.A., presented by the city of New York; of Premier Orlando of Italy by John C. Johansen, N. A., of General Diaz, commander in chief of the Italian Armies, by John C. Johansen, N. A., presented by the city of Chicago; of Premier Bratiano of Roumania, by Charles Hopkinson, presented by the city of Cleveland; of Premier Pashich of Serbia, by Charles Hopkinson, presented by the city of Cleveland, of Premier Venizelos of Greece, by Jean McLane, of Prince Saionji, of Japan, by Charles Hopkinson, presented by the city of Cleveland.

The story of how these portraits came to be painted for the U. S. Government as a visual history for posterity is interesting. In the spring of 1919 it became evident to several lovers of art that if the United States was to have a pictorial record

of the World War it would be necessary immediately to send artists to Europe for that purpose. The interest of a number of the distinguished leaders of American and of the Allied Nations was enlisted and their consent secured for the painting of the portraits by prominent American artists.

With the endorsement of the Smithsonian Institution as custodian of the National Gallery of Art, the American Federation of Arts, and the American Mission to Negotiate Peace then in session at Paris, the National Art Committee came into being for the purpose of carrying out this idea and thus initiating and establishing in Washington the National Portrait Gallery.

The members of that committee are: Henry White, chairman; Herbert L. Pratt, New York, secretary and treasurer; Mrs. W. H. Crocker, San Francisco; Robert W. de Forest, New York, Abram Corfield, Cleveland; Mrs. E. H. Harriman, New York; Arthur W. Meeker, Chicago; J. Pierpont Morgan, New York; Charles P. Taft, Cincinnati; Charles D. Walcott, Washington, secretary of the Smithsonian Institution and Henry C. Frick, New York, (deceased).

That the gift of these paintings to the National Portrait Gallery might be thoroughly national in character, it was decided that a group of these portraits, financed by the art patrons of any city, would be inscribed as presented to the National Portrait Gallery by that city and that a representative of the city should become an honorary member of the National Art Committee.

It happens that the following portraits made on the order of the National Art Committee of which Henry White is chairman, and Herbert L. Pratt, Secretary, and included in the collection now cared for by the National Gallery, have not yet been provided for and await purchase and presentation to the Gallery by cities that may yet come to the Committee's relief:

Joan J.C. Bratiano. by Charles Hopkinson,

Nikola Pashich, by Charles Hopkinson,

Prince Kimochi Saionji, by Charles Hopkinson,

Right Honorable Sir Robert Laird Borden by Joseph de Camp,

General Sir Arthur William Currie, by Joseph de Camp,

Admiral William Snowden Mims, by Irving B. Wiles, M.A.

Herbert Clark Hoover, by Edmund C. Tarbell, N. A.

Vittorio Emanuele Orlando, by John C. Johansen, M.A.

It is anticipated that other cities recognizing the patriotic impulses of members of the Fine Art Committee and their liberal financing of the undertaking, will come to the Committee's relief, at the same time establish for themselves a monument in Washington as lasting as the Nation itself.

Thousands of visitors to the National Capitol visit the National Museum where this pictorial record of the war is housed. Parties of school children, many thousands of whom visit Washington annually, are taken to see it. Invariably, surprise is expressed that such important collections of historical art should be crowded

in with ambulances, big guns and other implements of war.

Quite general interest has been aroused not only in the cities which gave these portraits but in many other cities which are the birthplace or the homes of the artists. These cities resent the fact that the artistic work of their talented sons should be inadequately provided for by the National Government. Many of these artists have won notable recognition in the field of art and in national and international competitions. Cecilian Beaux was born in Philadelphia, Joseph De Camp was born in Cincinnati; Charles Hopkinson was born in Cambridge, Mass., John C. Johansen was born in Denmark but came to this country in infancy, and is especially well known in Chicago, Cincinnati, St. Louis and Pittsburgh; Jean McLane (Mrs. John C. Johansen) was born in Chicago; Edmund C. Tarbell was born in West Groton, Mass.; Douglas Volk was born in Pittsfield, Mass., and Irving R. Wiles was born in Utica, N. Y.

From all over the country letters are coming to members of Congress urging that this collection of World War portraits given to the Federal Government by the great municipalities of the United States, along with the other rich collections of the Gallery now temporarily cared for in the National Museum, be properly housed in a new building specially designed and erected as an art gallery and which in time shall be comparable with the Louvre and Luxemburg galleries in Paris.

D R A F T

For Local Notes
March 15, 1932.

The District of Columbia Bicentennial celebration is at present well advanced in its installation of exhibits in the National Gallery rooms. Other rooms undisturbed are the four northern rooms containing the Harriet Lane Johnston, the Ralph Cross Johnson, the Henry Cleveland Perkins, and other collections, and the hallway between, ^{the northern room containing} the Pell collection. The same ^{World War} is true of the/collections in the lobby. The collections removed from the southern rooms of the Gallery have been placed in the space in adjoining halls, to the east and west of the Gallery where they will be convenient for reinstallation or removal at any time during the ten months the Bicentennial exhibition is entertained in the Museum.

THE BICENTENNIAL CELEBRATION, FEBRUARY 22 - NOVEMBER 24, 1932.

The plan of utilizing certain spaces in the National Museum for the forthcoming Bicentennial Celebration was brought to the attention of the Gallery Commission at its annual meeting December 9, 1930, and in May 1931, permission to occupy the rotunda and the north hall was granted for the purpose. It developed later that this plan required very important changes in the installation of the National Gallery collections which occupy the north hall including the removal of many of the paintings for short or long periods.

It happened as the work of installing the Bicentennial exhibits proceeded that the four northern rooms of the Gallery, namely the Ralph Cross Johnson, the Harriet Lane Johnston and the two small rooms north of these were retained for the Gallery, as well as the room at the south in which the portrait of Washington and the Moran Grand Canyon are installed. The paintings removed from the four rooms, the middle room, the southeast and southwest long rooms and the totem pole space were stored in adjacent halls. It was especially arranged that important loan collections should be kept during the Bicentennial period on exhibition.



A HOME FOR THE NATIONAL GALLERY OF ART

BY LEILA MECHLIN

Editor, American Magazine of Art and Secretary, American Federation of Arts



HOMELESS artists, homeless geniuses — until they become famous or die — are not uncommon. But a National Gallery of Art without a home is out of the common.

of many years and which now constitute the "National Gallery of Art."

This homeless gallery of art is by law in the custody of the Smithsonian Institution and very properly so. For want of a better place to care for it, the

It is unique. It is to be found in the capital of only one of the great civilized nations of the world — the United States.

Such a condition should make its appeal to the members of Congress whose business it is to provide adequate housing for the priceless paintings and objects of art — property of all the people — which have been accumulated by the government in Washington over a period



PORTRAIT OF A CARDINAL BY TITIAN, 1477-1576 FROM THE
EARL OF DUDLEY'S COLLECTION VENETIAN SCHOOL
GIFT OF RALPH CROSS JOHNSON

National Gallery has been established in the Natural History Building of the Smithsonian group in the historic Mall, that great stretch of parkway extending from the Capitol westerly to the banks of the Potomac River. This building is more generally known as the "New National Museum," a handsome stone and marble structure which is needed in its entirety for the exhibition of scien-

eventually, familiar with our aims, ambitions, hopes, and our history with its inspiring and fascinating appeal, he will be drawn into the American fold with a heart full of reverence and admiration, of love and fidelity, and a profound gratitude for the new home and boundless opportunity America has given him. Furthermore, he will make an industri-

ous, self-supporting, self-respecting, loyal citizen, an asset instead of a liability to his adopted country; and no argument can tempt him to aid or countenance anything that would bring on its humiliation or its destruction.

Herein lies much of the magnificent opportunity and the enormous power of the patriotic-historic society in America.



THE AMERICAN FLAG

The *Stars and Stripes*, the emblem of our country's faith, the symbol of a people born in the desire for liberty, championing the cause of justice and freedom for all, they have throughout their course stood as the mightiest force for good the world has ever known.

When you look upon this flag, you should see more than the emblem itself. You should see the nation and the people behind it; you should feel the very heart throbs of a hundred million free and liberty-loving Americans.

It is one hundred and forty years since it was first flung to the winds of heaven as an invitation to all the downtrodden of the world to come and cast their lot with us. It has borne the promise of greater freedom, greater opportunity and a chance to become a part of the mightiest self-governing republic the world has ever seen.

Since the day it was first borne on high, it has never been lowered in ultimate defeat to any nation on earth, nor has it ever been carried aloft in any cause that lacked the sanctity of justice and did not make for the advancement and betterment of mankind.

It breathes a benediction on our accomplishments of the past and gives promise of greater things for the future.

Honor it; fight for it; pray for it; die for it. It stands for your country, your ancestors, yourself and your posterity. It stands for all you have or may ever hope to have, for all you are or may ever hope to be. It symbolizes every achievement of your nation, your people and your people's people for one hundred and forty years of glorious history.

From remarks of Clyde C. Dawson in presenting colors to Base Hospital No. 29, Denver, Colo., March 9, 1918.

tific, anthropological, and natural history collections.

Thousands of visitors to Washington have heard in a dim, far off way of the National Gallery of Art. They come to the Capitol expecting to find the gallery housed in a great building of its own — like the National Gallery in London or the Louvre in Paris. To visitors from other shores the failure of the United States — the most prosperous, the most wealthy, the most progressive nation of them all — to have provided a setting for a National Gallery of Art in its capitol city is something of a shock. To some it merely confirms opinions early acquired that Americans are only a few degrees removed from the savages.

There are signs, however, that the situation is to be remedied. In the first place the last Congress went so far as to provide by legislation a site for a building for the National Gallery of Art. This site is in the Mall, close to the other Smithsonian Institution buildings. Secondly, there is today on foot a campaign

fostered by the art societies throughout the country for an appropriation by Congress to erect the long needed home for the Gallery of Art. And finally, President Coolidge has recommended to the Congress in his message to that body delivered last December an annual appropriation of \$5,000,000, to be used for

public buildings in Washington, over a period of ten years. With this annual appropriation, it is expected that it will be possible to do much toward the beautification of Washington and the better housing of the executive departments of the government. Included in the program for these new government buildings is a home for the National Gallery of Art.

The National Gallery Commission, a p-

ointed by the Board of Regents of the Smithsonian Institution to organize and promote the work of the National Gallery, at its annual meeting in Washington in December, determined to obtain architect's plans for a National Gallery building. It was announced at the time that \$10,000 had been privately subscribed to



PORTRAIT OF VISCOUNT HILL BY SIR JOSHUA REYNOLDS, P. R. A., 1723-1792 BRITISH SCHOOL, GIFT OF RALPH CROSS JOHNSON

pay for these plans. The plans, which will be by Charles A. Platt, one of the leading architects, when completed will make it possible to estimate accurately the cost of the building. They will be used as a basis of a demand upon Congress for an appropriation to begin this already long delayed work which means so much to art.

The collections constituting the National Gallery of Art are valued at approximately \$5,000,000. These collections have been donated to the government by private citizens. The government has never appropriated a dollar to purchase paintings, sculpture or other objects of art to place in the gallery. In this respect — as in providing a gallery building — the American government has failed to measure up to the governments of the other nations of the world.

The material development of the United States is the wonder of the world. But the development of a culture which characterizes the highest civilization, which lays stress upon the artistic and esthetic as well as upon the material side of life, has not kept pace. If America is to take its proper place among the nations and the American people are

to attain the state of enlightenment to which they should aspire, this must be rectified.

It is a mistake, however, to believe that Americans are indifferent to art. The thousands—hundreds of thousands—who visit annually the Metropolitan Museum in New York, the Museum of Fine Art

in Boston, the Art Institute in Chicago are living evidence of their interest. In Washington the National Gallery, inadequately housed as it is, with many of the portraits and other paintings stored away in dark corridors and darker rooms, is visited by a constant stream of people. It has been estimated that 400 persons visit daily the Freer Gallery, containing the Freer art collection, donated to the government and housed through the generosity of Charles L. Freer of Detroit, Michigan.

Dr. William H.

Holmes, director of the National Gallery of Art, is authority for the statement that the donations of objects of art of all kinds to the National Gallery have averaged in value \$500,000 a year over a decade or more. But because of the lack of space to exhibit, or even to house properly further additions to the



"LOVE AND LIFE" BY GEORGE FREDERICK WATTS, R. A. PRESENTED BY THE ARTIST TO THE AMERICAN PEOPLE IN 1893; ACCEPTED BY ACT OF CONGRESS APPROVED JULY 23, 1894; TRANSFERRED TO THE GALLERY FROM THE WHITE HOUSE ON MARCH 21, 1921

collection, in the last year or two these donations have dropped to practically nothing. Dr. Holmes is of the opinion that by failing to provide an adequate building for the National Gallery the United States is losing annually masterpieces of art worth \$1,000,000 which might be donated by public-spirited Americans.

The present collection contains many paintings of an historical value, in addition to their value from the artistic point of view. Portraits of the leaders of America in war, in statesmanship, in science, in art itself, by famous artists are there. These paintings range in subject from Revolutionary days to the World War and the present day. A National Gal-

lery of Art necessarily becomes of tremendous value from an historical point of view to a nation and its people. In it are preserved for future generations the portraits, the sculptured statues of the men and women who have been foremost in the upbuilding and preservation of the country, as well as paintings of important events in American history.

An illustration of the inadequate housing facilities now presented for the National Gallery is the disposition made of the Beck collection of portraits of the leaders of the Union and Confederate armies during the Civil War. There are more than 70 portraits in the Beck collection, the work of Otto Walter Beck,

a native of Dayton, Ohio, born nearly 60 years ago. The portraits are done in pastel and are a series of life-sized groups of the veterans of the Civil War, painted from life. This collection is for the most part crowded into dark corners, darker corridors and into the basement of the Natural History Building.

There are many paintings of the leaders of the World

War, American, English, French, Belgian, Italian, and of scenes of the struggle. This collection, too, is crowded together and not properly displayed, because of lack of space. But, it is explained, all has been done that is possible under existing conditions. The exhibits of natural history, anthropological, geological, scientific, have been pushed aside



PORTRAIT OF A MAN WEARING A LARGE HAT BY REMBRANDT
VAN RYN, 1606-1669 DUTCH SCHOOL.
GIFT OF RALPH CROSS JOHNSON

as it is to provide even the meager space allotted the National gallery. Approximately 75,000 square feet of floor space have been taken from the natural history and scientific exhibits to make place for the history and art collections, 50,000 for

been set aside for the most interesting, most typical and most artistic part of the National Gallery. Here are the works of the masters, both American and European. Exquisite paintings of the Italian, British, French, Dutch and American



MARSHALL FOCH. BY E. C. TARBELL. GIVEN BY THE CITY OF NEW YORK.

the history exhibits and 25,000 for the art exhibits. This cannot fail to be discouraging to the scientific men who have labored and now labor for the government. They see their life work and that of others swept aside as of little moment.

A central portion of the building has

schools of art are to be found. But paintings of scarcely less interest and beauty are hung along the walls of the corridors, and of the halls in which are placed the natural history exhibits—placing a premium on incongruity.

While the collection now constituting

the National Gallery of Art has been growing for many years, the gallery as an entity did not come into being until July 1, 1920, when Congress in the sundry civil appropriation act provided "for the administration of the National Gallery of Art by the Smithsonian Institution." Prior to that date the gallery

was administered in connection with the National Museum — and it is still housed along with the natural history collections. To a humble citizen of Washington, John Varden by name, goes the credit for first beginning a collection of art objects in 1829. It was called the John Varden Museum. In 1841 his collection was transferred to the "National Institution for Promotion

of Science, founded by citizens of Washington in 1840. The charter of this institution expired in 1862, and its collection along with those of the Varden collection were transferred to the Smithsonian Institution, established in 1846.

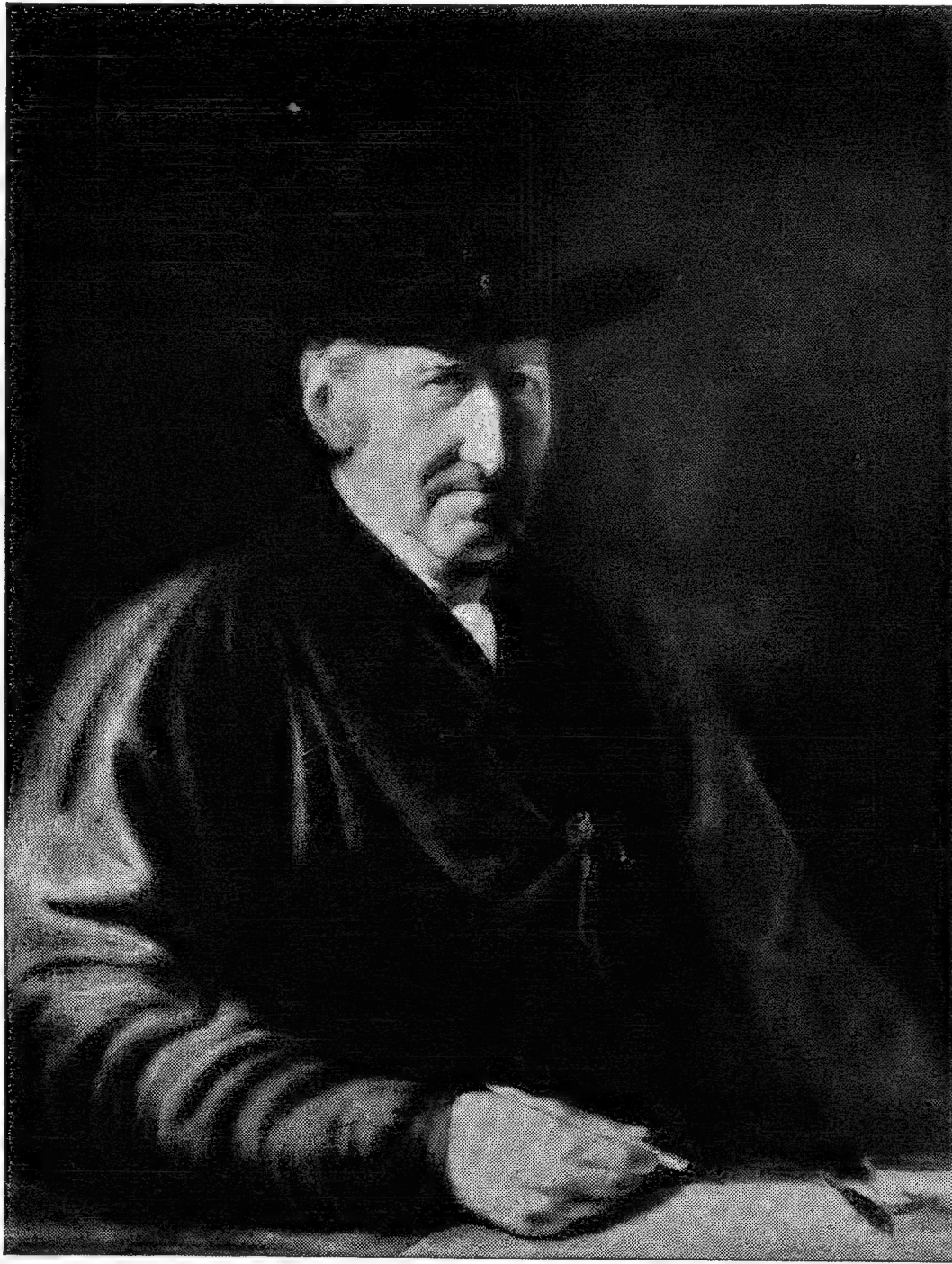
A disastrous fire in the Smithsonian Building in 1865, however, destroyed a

large part of the art collection. Those works that remained were transferred to the Corcoran Gallery of Art and to the Library of Congress. Later they were returned in part to the Smithsonian Institution. Little of importance occurred, however, in the way of additions to the art collection until 1906 when a collec-

tion of paintings was bequeathed by Harriet Lane Johnston, mistress of the White House during the administration of her uncle, President James Buchanan to the Corcoran Gallery of Art with a proviso that if a National Gallery were established in Washington, the collection should go to that Institution.

The Supreme Court of the District of Columbia was appealed

to. That court decided that under the act of Congress creating it, the Smithsonian Institution is duly constituted the National Gallery of Art. Thus the Harriet Lane Johnston collection, both beautiful and important from an historical point of view came into the National Gallery. In it are found the works of

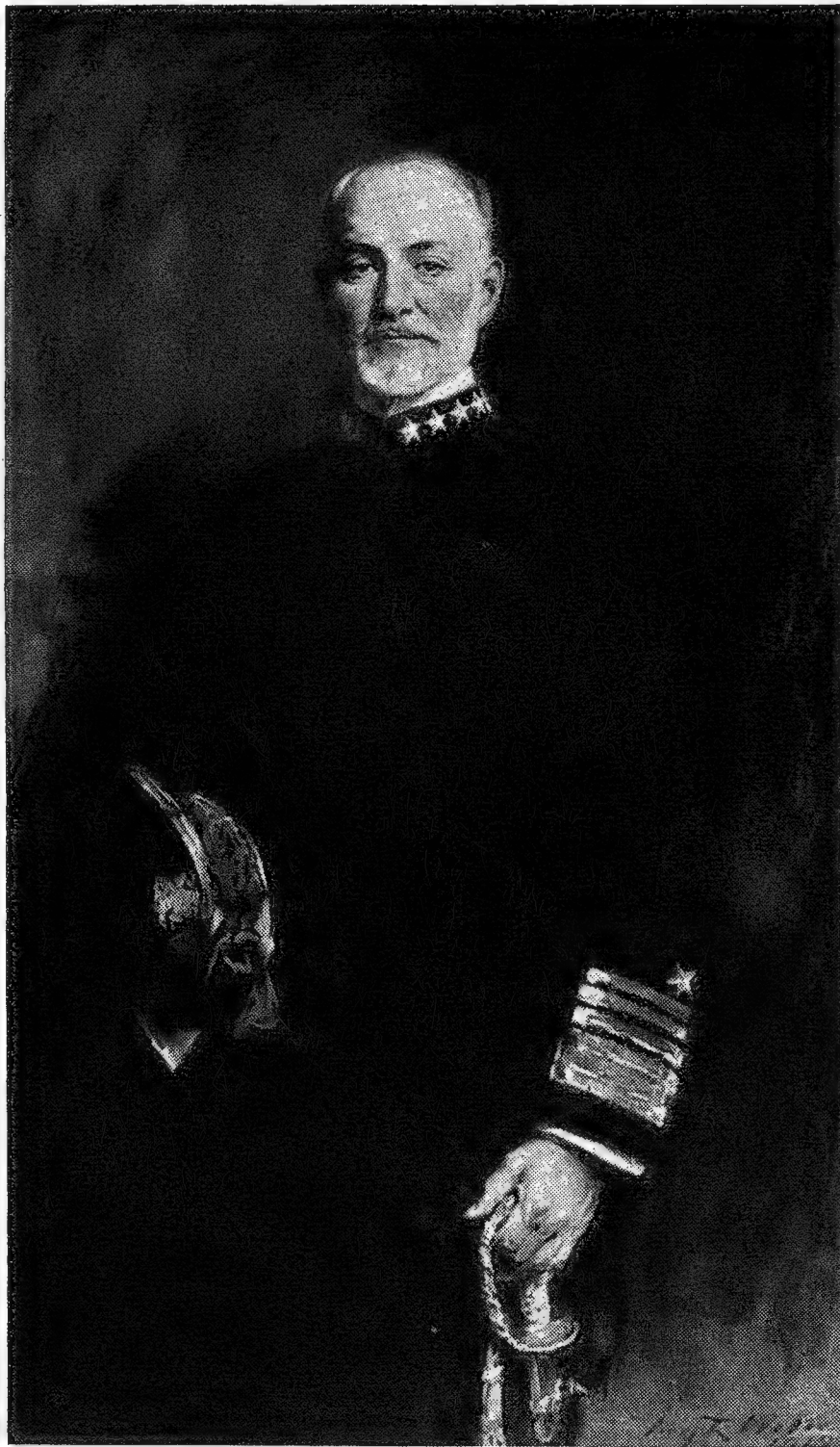


PORTRAIT OF BENJAMIN WEST, THE GREAT AMERICAN ARTIST, BY BENJAMIN WEST. TRANSFERRED FROM U. S. CAPITOL

Sir John Watson Gordon, Sir Joshua Reynolds, George Romney, Francis Pourbus, the younger, Bernardino Luini, Sir William Beechey and other celebrated artists.

Other gifts to the National Gallery include the William T. Evans collection comprising 150 paintings and regarded as one of the choicest collections of contemporary American paintings; the collections of 24 paintings of 19 European old masters, valued at \$1,000,000; the Eddy bequest, comprising paintings, ivory carving, miniatures and other objects of art, and a full length marble statute of William Pitt, presented by the American women residing in London. The gallery now possesses about 200 portraits and 400 other paintings.

Many Americans have interested themselves in collecting masterpieces of art in this country and abroad. It is to be expected that in their later days they will seek to dispose of these treasures in a manner which will inure to the benefit of their countrymen. In reaching such a decision, the National Gallery of Art in the capital city will undoubtedly make a strong appeal to them. But until a proper home for the gallery is provided,



ADMIRAL WILLIAM S. SIMS, U. S. NAVY.
BY IRVING R. WILES.

they not unnaturally will turn away from it.

The suggestion comes from some quarters that if the United States will wait long enough, perhaps a generous hearted citizen will donate the millions of dollars needed to erect a building for the National Gallery of Art. Another Freer, it is said, will step forward. The Freer collection, by the way, may be considered a part of the National Gallery of Art, but its donor provided that it should be housed in a building of its own, and the building — a

gem of its kind — has been erected in the Mall also, capable, however, of housing only the Freer gift and such additions as may be acquired through the use of Freer funds set aside for the purpose.

To put the United States government in the position of a mendicant, however, with hand outstretched, seeking funds from its private citizens to erect a suitable home for the National Gallery of Art is neither dignified nor fair to those who have already so generously contributed their collections. In recent years, owing to the cost of the World War, the government has abstained generally from public building projects. But the clouds are lifting. The government is in a position to lighten the tax

burden of the people by hundreds of millions of dollars, it is announced. There are evidences that a renewal of general development may be expected.

The cost of the proposed home for the National Gallery of Art has been estimated at \$2,000,000. Divided among the people of the country this sum would amount to a per capita contribution of be-

tween 1 and 2 cents. It does seem that the country might spare this sum to the credit of art. Washington, the capital city, is destined to become the educational center, perhaps of the Nation. Already the educational facilities are very great, due in part to the scientific research bureaus of the government, and to the Library of Congress. Without a National Gallery of Art worthy of the country, it will remain incomplete, however.

Nor is it necessary to make provision for the construction of the entire proposed National Gallery building immediately. One wing would be sufficient to meet the most pressing needs, and the

rest of the building could be added later.

As an evidence of the constantly increasing interest in art in America, there was recently introduced in Congress by Representative Tinkham of Mass., a bill for the establishment of a Department of Fine Arts, whose head should have a place in the President's

cabinet. Such a department would coördinate all the activities of the government which have to do with the fine arts; it would have to do with the National Gallery of Arts, with the construction of all public buildings, with the construction of memorials of all kinds, of bridges. The measure is of more importance, however, as an indication of the growing realization in this

country that one side of life—the artistic—has been too long neglected, than as a practical proposition at this time. And it may be said with entire candor that the erection of an adequate building to house properly the art treasures of the government is much more to the point today



PORTRAIT OF ANDREW JACKSON IN THE UNIFORM OF A
MAJOR-GENERAL, U. S. ARMY, 1828-1836
BY R. E. W. EARL

than the establishment of a costly department, with many officials and employees.

It is a hopeful sign that leaders in Congress, including Senator Henry Cabot Lodge of Massachusetts, Senator George Wharton Pepper of Pennsylvania, Senator Bert M. Fernald of Maine and Representative Albert Johnson of Washington, are giving their support to a building for the National Gallery of Art. The commission charged with watching over the development of the gallery and making plans for its better housing is composed of five artists, five experts, and five public men interested in the fine arts and the secretary of the Smithsonian Institute. Its members are Gari Melchers, Falmouth, Va.; Herbert Adams, New York; Edwin H. Blashfield, New York; James E. Fraser, New York; Dr. William H. Holmes, director of the National Gallery; W. K. Bixby, St. Louis;

Joseph H. Gest, Cincinnati; Charles Moore, chairman of the Commission of Fine Arts, Washington, D. C.; James Parmelee, Washington and Cleveland; Herbert L. Pratt, New York; John E. Lodge, curator of the Freer collection; Frank J. Mather, Princeton, New Jersey; A. Kingsley Porter, Cambridge, Mass.; Edward Willis Redfield, Center Bridge, Pa.; Joseph Breck, assistant director Metropolitan Museum, New York, and Charles D. Walcott, secretary of the Smithsonian Institution, *ex officio*.

A subcommittee has been appointed by the commission to oversee the preparation of plans for the proposed building for the National Gallery consisting of James Parmelee, chairman, Charles D. Walcott, secretary of the Smithsonian Institution, and Dr. Charles Moore, chairman of the National Commission of Fine Arts of the United States.



The National Society, Daughters of the American Revolution, records with deep sorrow the loss by death of Mrs. William D. Kearfott, Vice President General from New Jersey, 1906-7.

Mrs. Kearfott died at her home in Montclair, New Jersey, on May 5, 1924.

THE NEED OF A NATIONAL GALLERY OF ART

BY EDWARD DRUMMOND LIBBEY

President of the Toledo Museum of Art

AMERICA needs a National Gallery of Art located at the National Capital. England has her National Gallery and the British Museum, France has her Louvre and the Luxemburg, Italy her national museums in every city of importance. America alone lags behind.

Today, America leads the world in art. Her painters, her sculptors, and her designers are inferior to none the world over. In art she has already developed her own traditions as she has in every other field of human endeavor, and no longer looks to any foreign land for her inspiration. Surely the art of America is worthy of a national home.

American citizens today own many of the world's greatest masterpieces of art. Those which have come to this country in the past few years, if brought together, would alone form a collection which would inspire students and art lovers to travel from the ends of the earth to visit it. Had the United States a suitable building adequately maintained with an efficient staff of experts, many of these great works of art would eventually become the property of the nation.

Many of the governments of Europe realize that their art treasures are their greatest asset. They are a source of education and inspiration to their own people. They bring countless tourists from other lands and impress all the world with the greatness of the people who are able to produce masterworks of art.

No people that aspires toward greatness can afford to neglect the pursuits of the intellect. Science, literature, music and art must be fostered and encouraged if the race is to achieve its greatest destiny.

Art is not a luxury. It is a practical necessity. Its laws are the same whether applied to painting, sculpture and architecture or pottery, furniture, landscaping and city planning. America aims for commercial supremacy in world markets. To achieve this supremacy, her manufactured

products must be pleasing to the eye as well as useful and durable. Only through the knowledge of art on the part of American manufacturers and designers can beauty be achieved. Without adequate museums, housing collections of the world's greatest achievements of all ages in art, designers and manufacturers cannot adequately understand the laws and principles which govern good form and color in every object whether made by hand or produced by machine.

An investment in the erection, equipment and maintenance of a great national gallery of art is just as sound a business proposition as the expenditure of money in the improvements of commerce, industry and agriculture. The one will pay just as great returns as the other.

Today we judge of the civilization of the past by the works of art which have endured. Future ages will judge us in the same way. Our great nation should no longer delay in governmental encouragement and appreciation of art, but should by all means establish a National Gallery and so adequately support it that its collections may in time become as noteworthy as those of any other art museum in the world.

"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. . . . Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."—*Editorial, New York Times.*

THE AMERICAN FEDERATION OF ARTS

1741 New York Ave.,

Washington, D.C.

November 14, 1923.

Dr. Charles D. Walcott,
Smithsonian Institution,
Washington, D. C.

My dear Dr. Walcott:

Mr. Holmes has asked me to send you as a matter of record an outline of the plan of the American Federation of Arts to undertake an active campaign of education throughout the country in the interest of securing an appropriation from Congress for a building for the National Gallery of Art.

The following resolution was introduced at our recent Convention in St. Louis, unanimously passed and later approved by our Board of Directors:

WHEREAS, The United States is the only civilized nation which has no National Gallery of Art, and whereas there is great need for a building to house our national art collection which in the past few years has greatly increased in size and value through gifts and bequests of public-spirited collectors and individuals; and whereas, on account of the lack of space in which to exhibit such gifts, this channel of beneficence is now checked, be it RESOLVED, That the American Federation of Arts undertake a campaign of education and promotion throughout the United States, in order to acquaint the people of existing conditions, in the hope that it may be their will when the facts are known, that a sufficient sum be appropriated by Congress to erect a suitable building at the National Capital, to house the national collections and to evidence to the world that we, as a people, recognize art to be a factor in our National life.

This is our authorization. The American Federation of Arts has at the present time 318 chapters or affiliated organizations in all parts of the United States. The intention is to secure the cooperation of these organizations and to get their membership, numbering several hundred thousand individuals, interested and active.

THE OFFICE
OF THE ATTORNEY GENERAL

A certain amount of publicity will be furnished to these organizations to use in their local papers and other publicity will be made use of through one of the leading newspaper syndicates and through direct communication. This material will all be prepared in the Federation office or under the supervision of the office, care being taken to see that it does not have the flavor of propaganda. We are promised the assistance in the preparation of this material of two or the leading newspaper correspondents in Washington, Mr. Lincoln, and Mr. Kennedy, and we are hoping to secure the assistance of one of the most capable art editors, long associated with one of the leading art publications.

To cover the cost of such a campaign we are endeavoring to secure a fund of \$5000, \$2500 of which has already been pledged.

In this same interest, the American Federation of Arts is at present circulating a collection of paintings selected by Mr. William H. Holmes and lent by the National Gallery of Art and wherever it is shown the pamphlets issued by the Smithsonian Institution in regard to the need of a National Gallery of Art are being distributed.

Also, we are sending out a lecture on the National Gallery of Art prepared by Mr. Holmes.

It would be of the utmost value and assistance if a bill could be introduced into Congress making appropriation for the erection of a building for the National Gallery of Art, or authorizing the preparation of plans, as this would give something definite to work toward.

The American Federation of Arts was formed primarily with the purpose of furnishing a channel for the expression of public opinion in matters pertaining to art, in order that legislation in this particular could be influenced in the right way and at the right time. It would seem that there could be no better service that the organization could render the country at the present time than this, and it would seem to be a service that the national organization better than any other would be in a position to render.

Very sincerely yours,

(Signed) LEILA MECHLIN.

Secretary.

LM/H

The importance of

This class of people of interest were emphasized by Mr. [unclear]

POOR LITTLE RICH GIRL AND A WHITE ELEPHANT

By C. J. Bulliet

From the ART WORLD MAGAZINE, August 11, 1925

America's poorest little rich girl is our National Gallery of Art. With \$5,000,000 worth of treasures -- a low estimate -- she sleeps in whatever nook or corner can be found for her, and every session of Congress, in her rags and tatters, she haunts the halls of legislation and the lobby-rooms, begging for a respectable home.

It was not until 1906 that the United States knew for sure it owned the waif, and it took a Supreme court decision to establish her identity. It happened this way. The wealthy Harriet Lane Johnston, who was mistress of the White House during Buchanan's administration, had died, leaving a will with a codicil bearing the date April 21, 1902, bequeathing her pictures and art treasures to the trustees of the Corcoran Gallery of Art in Washington, but "in the event of the government establishing in the city of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property.

After carefully weighing all the documents taken down from half-forgotten shelves and dusted off for the occasion, the Supreme court found that "the said National Art Gallery is the National Art Gallery established by the United States of America at, and in connection with, the Smithsonian Institution, located in the District of Columbia, and described in the act of Congress entitled an "Act to Establish the Smithsonian Institution for the Increase and Diffusion of Knowledge among Men, Approved Aug. 10, 1846."

* * *

Thereupon, Mrs. Johnston's treasures were carted off to the Smithsonian Institution, where room was found for the pictures and other art objects under the skylight in the Natural History building, along with the few other pictures that had accidentally accumulated from various other sources and had survived such vicissitudes as the disastrous fire of 1865, which destroyed, not only the greater number of the paintings that had been brought to the attention of the Congress of 1846, causing the clause to be inserted in the act authorizing the establishing of the Smithsonian Institution in accordance with James Smithson's will, but also the records showing whence the paintings came and why.

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After the Supreme court had called it an evening and a morning, and the nation woke up to the fact that it possessed an art gallery, donations and bequests began coming in -- not "pouring," but with sufficient rapidity and in sufficient size to embarrass the Smithsonian Institution with the cramped quarters at its disposal suitable for art galleries.

There came William T. Evans' 150 American paintings, regarded as one of the choicest collections in existence. Then Ralph Cross Johnson presented his rare twenty-four paintings by nineteen European old masters. Came to the gallery, too, eighty-two paintings and drawings by French artists presented to the American people by citizens of the French republic in appreciation of our aid in the war with Germany. A. R. and M. H. Eddy donated a collection of paintings, carvings and other art objects; and the duchess of Marlborough and other American women residing in London sent us a full-length statue in marble of William Pitt.

* *

* * *

On top of this and much more, the National Portrait Committee, an organization formed when patriotism was still running at fever heat to preserve a pictorial record of the giant figures of the war, added twenty or

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more paintings, mostly of war heroes -- one of them a composition of several figures around the Versailles table, "Signing of the Peace Treaty, June 28, 1919."

Further, there are the purchases thru the Henry Ward Ranger fund. Mr. Fanger, a millionaire, bequeathed a sum to be administered by the National Academy of Design, a New York institution, for the buying of pictures for the National Gallery. This fund became operative in 1916, and more than forty paintings have been bought from its proceeds. These paintings, according to the plan, can be loaned to other institutions over the United States,

subject to recall by the National Gallery, but if not recalled after a certain length of time and under certain conditions, they become the property of the institutions to which they have been loaned. Several of these have been recalled to the over-crowded galleries of the natural history section of the Smithsonian Institution -- others are still subject to recall. Twenty-seven of the first thirty bought were loaned.

* * *

Still another and the principal benefactor, "realizing the lack of national accommodations," donated, not only his fine art collection, but also provided galleries for its housing. This was Charles L. Freer of Detroit.

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President Roosevelt, "when the regents of the Institution (Smithsonian), waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: 'Gentlemen, accept this collection whether you care to or not (can care for it or not)'. Acting on this bold advice," relates W. H. Holmes, now director of the National Art Gallery, and previously attached to the general staff of the Smithsonian Institution, in an article in the American Magazine of Art, "they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name."

This "monument" is the Freer Gallery of Art, completed in 1922, and opened to the public in May, 1923. The Freer Gallery, by provision of the terms of the gift, is to remain a separate unit forever of the National Gallery, under the administration of the secretary of the Smithsonian Institution. It has a separate staff, provided for by the Freer bequest. The collection is rich especially in oriental paintings and art objects. In its American section, it includes some fine paintings by Whistler, Tryon, Tnayer and Dewing.

* * *

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Following the Supreme court decision that America possessed a National Gallery of legal status, President Roosevelt tried to visualize it in stone. In his message to Congress Dec. 3, 1907, he wrote:

"There should be a national gallery of art established in the capital city of this country. This is important not merely to the artistic, but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government, and what collections have been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries."

So far this building has not materialized.

"From year to year," says Mr. Holmes, whose heart is in the project, writing in Art and Archaeology, "appeal has been made to the national legislature for funds for the erection of a suitable building for the National Gallery, the available space in the present buildings of the Smithsonian Institution being filled to overflowing.

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The appeal has been met by the statement that other buildings of direct necessity in conducting the affairs of the nation claim first attention.

* * *

Some little start, however, has been made. In 1921 Congress set aside a site for the National Gallery on the north side of the Mall, between the Natural History Building and 7th street, with a frontage of 580 feet and a depth of 300 feet. Friends of the project raised by private subscription \$11,000 and commissioned the architect, Charles A. Platt, designer of the Freer Gallery, to draw plans for the proposed building. This action was taken Feb. 11, 1924, and Mr. Platt after an extensive tour of European and American galleries, has completed a tentative design. Of recent attempts made to provide funds was an amendment proposed by the late Senator Lodge to a deficiency appropriation bill calling for \$2,500,000 "to enable the regents of the Smithsonian Institution to commence the erection of a suitable fire-proof building with granite fronts for the National Gallery of Art," to be completed at a cost not exceeding \$7,000,000. The regents are still waiting.

(Mr. Platt, it may be observed, incidentally, has just been commissioned to draft the plans for the new wing of the Corcoran Gallery in Washington, which is to house

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the \$3,000,000 collection of the late Senator William A. Clark of Montana, which was rejected by the Metropolitan, New York, because of a provision in the will requiring that the collection be kept intact. The Corcoran Gallery, the alternative beneficiary under the will, has announced acceptance, and has made provision to raise the money for the extra wing required.)

* * *

The National Gallery, now grown to the proportions of an elephant -- white -- (begging the pardon of the little beggar maid we set out with) began humbly and antedates the Smithsonian Institution by a couple of decades.

By 1829 a citizen of Washington in moderate circumstances, who had been collecting exhibits of various kinds, had gathered together enough art works and curios to enable him to open a meager gallery, which he called "the John Varden museum." Later he changed the name to "The Washington museum, John Varden, proprietor." In 1841 his collection was transferred to a society of Washington citizens known as "The National Institution for the Promotion of Science," which was incorporated in 1842, as "The National Institute." In the act of incorporation it was provided that on the dissolution of the society all its possessions should become the property of the government.

* * *

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In 1846, thru a fund bequeathed to the United States by James Smithson, the Smithsonian Institution was established by Congress, to include, besides rooms and halls for objects of natural history, mineralogical and geological cabinets, chemical laboratories, a library, etc., also "a gallery of art." The committee appointed to digest a plan reported on Jan. 25, 1847, among its numerous recommendations, that "the gallery of art" should include "both paintings and sculpture, as well as engravings and architectural designs" and should have in connection one or more studios "in which young artists might copy without interruption." It expressed the opinion that "the collection of paintings and sculpture will probably accumulate slowly" and recommended that the room set aside for the Gallery be thrown open for exhibition "during the session of Congress" of "works of artists in general" -- thereby proving to H. L. Mencken that the primitive congressman sought culture, even if the species hasn't been able to absorb any.

* * *

The Smithsonian building, originally provided, was completed in 1855. In 1862 the charter of the "National Institute" expired and the Varden collection, now a possession of the government, was moved into the new building. The government also had accumulated from various stray

sources a few paintings which had been housed in the patent office, and these paintings had been transferred in 1869 to the Smithsonian building.

In 1865 occurred "the disastrous fire, which burned out the second story of the building, destroying its contents, including a large part of the art collection." In this fire the records of the collections transferred by the Institute were destroyed, so that "a limited number only of the works of art now in the gallery can with certainty be traced to the Institute." Of the original Varden collection only two paintings can be identified with certainty, according to Mr. Holmes -- a portrait of Cardinal Mazarine and a "Massacre of the Innocents" -- works, he observes, of no present value, due to their advanced state of obliteration." An old catalog of the "Varden museum" enumerated thirty-two paintings by title.

Some time after the fire "the remaining works were removed, the paintings and statuary to the Corcoran gallery and the engravings to the Library of Congress." "Later," says Mr. Holmes, "they were returned in part to the Institution, but little of importance transpired until 1906," when the Supreme court was called upon to decide the status of the Harriet Lane Johnston collection and discovered that there existed the "National Gallery of Art."



Topical Survey of the Government

THIS vast organization has never been studied in detail as one piece of administrative mechanism. No comprehensive effort has been made to list its multifarious activities, or to group them in such a way as to present a clear picture of what the Government is doing.

—WILLIAM H. TAFT,
President of the United States,
1909-1913

THE people of the United States are not jealous of the amount their Government costs, if they are sure they get what they need and desire for the outlay, that the money is being spent for objects which they approve, and that it is being applied with good business sense and management.

—WOODROW WILSON,
President of the United States,
1913-1921

MAKING a daily topical survey of all the bureaus of the National Government, grouping related activities, is a work which will enable our citizens to understand and use the fine facilities the Congress provides for them. Such a survey will be useful to schools, colleges, business and professions here and abroad.

—CALVIN COOLIDGE,
President of the United States,
1923—

National Gallery of Art Provides Nucleus For Great Collection Of Aesthetic Works

Topic 14—Arts

Fifth Article—National Gallery of Art.

In this series of articles presenting a Topical Survey of the Government are shown the practical contacts between divisions and bureaus irrespective of their place in the administrative organization. Groups of articles have been presented explaining government activities under each of the following topics: First, Public Health; second, Foreign Relations; third, Education; fourth, Finance; fifth, Conservation; sixth, Industry; seventh, Transportation; eighth, Taxation; ninth, Social Welfare; tenth, Trade Practices; eleventh, Science; twelfth, Shipping; and thirteenth, Foreign Trade. The present group deals with Federal activities in connection with the Arts.

By William H. Holmes,
Director, National Gallery of Art.

THE nucleus of a National Gallery of Art was established in Washington, August 10, 1846, by the last will and testament of John Smithson, a wealthy Englishman, the founder of the Smithsonian Institution. It was provided that the Institution should be administered by a Board of Regents under the auspices of the National Government and the field of activities comprehended on equal terms the two contrasting departments of Science and Art.

For more than half a century art was given but meager attention and science occupied the field, but during the early decades of the present century certain important gifts and bequests of art works gave needed stimulus to the former branch. Although little space was available for the collections there was rapidly acquired a body of art material of which America could well be proud save that as compared with the great art foundations of other civilized nations, it seems but a meager beginning.

Until 1920 the art collections were cared for as a part of the Department of Anthropology, of which the present Director of the Gallery was Head Curator. In that year the collections were made a separate administrative unit of the Smithsonian Institution with the designation "The National Gallery of Art."

In 1921 a National Gallery Commission, comprising 16 members, was appointed by the Regents of the Institution, its meetings being held at stated intervals for the consideration of the Gallery's interests in every direction. It is greatly to be regretted that the activities of the Special Committees appointed by this Commission to take charge of the several branches of the collections are seriously embarrassed by lack of space in which to assemble and install the materials assigned to their custody. Due to this lack of accommodations the collections remain today largely where they were before the Gallery was finally organized.

THE collections are to be found in four of the buildings of the Institution, the principal group of paintings and sculptures occupying the north central hall of the New Museum Building. The Graphic Arts, one of the more important branches, remains on the first floor of the Smithsonian Building. The Ceramic and Textile Collections are found on the first and second floors of the Old Museum Building. The collection of portraits, the nucleus of a national portrait gallery, finds wall space on three floors of the New Museum, while the Freer collections are so fortunate as to have a permanent home of their own.

Valuable paintings are hung in situations not ordinarily accessible to the public as follows: In the Regents' Room, Smithsonian Building; the Assistant Secretary's office and offices of the Director of the Gallery, third floor, New Museum; the Telephone and Superintendent's rooms on the ground floor, and in the long hallways of the ground and third floors of the New Museum. All of these works are so hung and lighted as to be readily examined by visitors desiring to do so. There is no ordinary or obscure storage in the entire collection.

Although plans have been drawn at the expense of members of the Board of Regents of the Institution, the great gallery building does not materialize and the rich collections that should have come to the Nation are withheld or placed elsewhere. Naturally contributions of art works practically ceased when it became known that additions could not be accepted on account of lack of space. During the period 1904-1920, while there remained suitable space for installation, contributions of great value were received.

In order that the Gallery's influence may be widely felt and its interests advanced it has been the practice to send out on request to the more important cities of the country, loan exhibits of paintings owned by the Gallery. In like manner loans for temporary exhibition in the Gallery are accepted from Art Institutions and from private owners and placed on temporary view for the edification of the art lovers of Washington as well as for the multitude of visitors from other sections. The owners of these collections, finding them well cared for, effectively shown, and highly appreciated by the public, have been in cases led to present or bequeath them to the Nation. This is true in no small measure of the Freer, the Evans, the Ralph

Cross Johnson and the Pell Collections—collections today valued in millions.

SPACE in the Museum building for the accommodation of these collections was made possible by crowding the scientific collections in upon themselves. Had this liberal attitude toward art institutions and art collectors not been adopted the National Gallery would not today be worthy of the city or the country.

For the coming season a collection of art works of national and international importance has been placed upon the schedule of exhibits. This is a comprehensive display of British and Scandinavian paintings and sculptures assembled under the direction of Mr. Julius Olsson, president of the Royal Institute of Oil-Painters of Great Britain, to be held under the patronage of H. R. H. the Prince of Wales, H. R. H. Prince Eugen of Sweden, and others. The American Ambassador and those of Great Britain and in the three Scandinavian countries are expected to become members of the Honorary Committee Ex Officio.

As indicating the financial standing of the Gallery as a National responsibility, it may be stated that for 20 years following its designation as a separate branch of the National Museum and while there remained available wall space for installation, accessions of art works averaged approximately half a million per year in estimated value, a return of more than \$100 for each dollar spent.

It appears that all civilized peoples have acquired art collections and it further appears that the perfection today of these collections is in a large measure an index of the progress made by the particular people in the evolution of culture. Naturally the younger countries have the disadvantage of youth and the lack of background, but this may not account for the fact that while Canada, Ireland and Australia have provided art foundations, the United States hesitates to establish one of its own.

THIS brief review of our nucleus of a National Gallery is naturally followed by an equally brief outline of the scope and functions of the Institution of which we have undertaken to lay the foundation.

The resources from which the art museum may draw its subject matter are vast and varied. Early in the evolution of the arts of utility tens of thousands of years ago, there became associated with them in their practice elements of embellishment derived from various sources, significant and nonsignificant, technic, pictographic, symbolic, and trivial. Rising out of this vast body of decorative elaborations there are varied phases of the esthetic partially or wholly divorced from their original connection with their utilitarian stems. To these phases of art when very highly developed, whether still associated with the thing of use as in a palace or temple, or wholly divorced from use as in a portrait, a landscape or a statue, we give the name "The Fine Arts."

This vast complex of elaborations whether associated with the arts of use or independent of them constitutes what we mean by the term art. The vast scope of art and the importance in the history of humanity may in a measure be realized by assuming for the moment the removal of all superutilitarian features from the entire field of human achievement. The result is startling. In architecture all buildings, residential, civic, religious, and the rest, would be reduced to mere inclosing walls with roofs, doors, and windows; sculpture would be confined to the making of mortars, mill stones and grave posts; the fine arts would not appear even in our dreams, and commerce and trade would have to deal only with foodstuffs, clothing, and machinery. All great ships would disappear from the sea since tourists would have nothing to go abroad to see or to buy and civilization, weary of the terrible monotony, would go to sleep.

America's great need then is the wise direction of these potencies. The first essential to this end is acquirement of full knowledge of the history and significance of art in the past with a view to the application of this knowledge to the future, to the wise utilization of embellishment and beauty in every creative activity of the nation. First among the great agencies of progress that present themselves is the art museum in which there may be assembled actually or by a multitude of reproducing methods representative series of the best that genius has created in every branch and with every people, not forgetting, however, that although the future must be built upon the solid foundations of the past the future must supply the genius that shall make the future greater than the past. These collections would necessarily be supplemented by libraries, laboratories, and able instructors for each department of the foundation. In order to insure results on a comprehensive scale the undertaking would have to be of national scope, and organized and carried out by a nation determined to place its industries, its commerce, its trade, and its general culture on a plane higher than has as yet been reached.

In the next article, to be published in the issue of July 8, Grace Dunham Guest, Assistant Curator of the Freer Gallery of Art, will discuss the Freer collection and its development under the Smithsonian Institution.

Unfair Practices Dairy Industries Adopted

Promulgates Resolutions as Trade Methods.

From Page 1.]

deemed unfair either directly or indirectly to discriminate in the price paid to different producers of dairy or poultry products, where the effect of such discrimination may be to substantially lessen competition or tend to create a monopoly:

Provided that nothing herein contained shall prevent discrimination in the price paid to different producers of such commodities on account of differences in the grade, quality or quantity of the commodity purchased, or that makes only due allowance for difference in the cost of purchasing or transportation, or discrimination in price in the same or different communities made in good faith to meet competition.

Rule 8 (formerly 10).—The giving of premiums or other valuable things by purchasers in a manner amounting to price discrimination to shippers or sellers of dairy and poultry products as an additional award or compensation, is unfair.

Rule 9 (formerly 11).—The giving of premiums, money or other valuable things to retailers or consumers for the purpose of destroying any existing agreement or contract between buyer and seller of any dairy or poultry product, is an unfair practice.

Rule 10 (formerly 14).—The sale of any dairy or poultry product short in weight or measure, or misrepresented as to grade or quality, is taking unlawful advantage of honest competitors, and is hereby declared unfair.

Rule 11 (formerly 3).—The use, without the consent of the owner, of any can, cream-station equipment, case, coop, box, or other property used or employed in the shipment, purchase or sale of any dairy or poultry product, with the intent of appropriating the patronage, property or business of another, is hereby declared unfair.

Advisory Proposals Tentatively Indorsed

Group II:

Rule 12 (formerly 4).—The furnishing or lending to any producer, dealer or shipper of dairy or poultry products, any can, cream-station equipment, case, box or other property, for the purpose or with the effect of influencing shipments of such product to the furnisher or leader of such article or property is hereby declared unfair: Unless, such lending or furnishing is the general and recognized practice within the trade territory affected.

Rule 13 (formerly 12).—The cost of transportation by railroad or by truck, or in any other form, shall be deducted in the settlement with the producer, for any dairy or poultry products purchased or handled, and the practice of ignoring the cost of transportation is declared unfair.

Rule 14 (formerly 13).—In any market or section where butter and egg exchanges are operated, or where official quotations are issued by the United States Department of Agriculture, the average resale price of butter, eggs, cheese and poultry to retail stores, hotels and restaurants, shall be at least enough above the official quotation on such commodities to represent the actual cost of reconditioning, cutting, wrapping, cartoning, packing and handling, and the actual cost of distribution, including the proper items of overhead expense, and any practice of ignoring the cost of reconditioning, making ready for sale, distribution and overhead expense, is declared unfair and tending to create monopoly.

Rule 15.—It shall be considered good business practice to buy and sell dairy and poultry products by grade and to observe price differentials according to such grades, and it shall be deemed unfair practice to pay the same price for all grades regardless of quality or weight, or to buy on any other or different basis having the effect of defeating or destroying the general practice of buying and/or selling by grade.

Rule 16.—In any butter and/or egg exchanges where trading in poultry products has an influence or bearing on the official market quotations, it shall be considered unfair to restrict bidding, offering or sales, or to restrict membership, it being for the best interests of producers and consumers that buyers be accorded the same privileges of bidding as sellers have of offering.

Rule 17.—Nothing in the foregoing rules shall be construed as limiting the right of any Exchange to classify its membership, or to deny membership to any person, firm or corporation whose business methods are dishonorable, or to make any other fair and equitable rules which are applicable equally to all members.

It is recognized that the proper function of an Exchange is to provide a place and designate a time when the members of the trade may assemble for the purpose of trading in their various commodities and to determine the apparent condition of supply and demand, and to ascertain a price which fairly represents the balance between supply and demand, and any practice which limits the right to offer poultry and dairy products for sale tends to conceal the actual supplies available, and any restriction of free bidding for supplies likewise tends to conceal the actual demand existing, and any such restriction upon trading is hereby declared to be against

Former Secretary Fall to Stand Trial On Bribery Charge

Court Sustains Indictment Against Ex-Cabinet Mem- ber and E. L. Doheny.

Demurrers Overruled

Defendants Acting Under Execu- tive Order Estopped from Denying Validity.

[Continued from Page 1.]

Doheny defendants were evidently of the same opinion.

Acted in Official Capacity.

"The indictments charged that Fall was an officer of the United States; that there was actually 'pending' before him, in his official capacity, the question of his decision and action upon the negotiations referred to in the indictment; and that he acted for and on behalf of the United States.

"It is clear under the indictments that Fall was charged with an official duty in the premises; that in the performance of that duty he was acting in an official function; and that this action, alleged to have been corruptly influenced, was official action.

"While there can be no bribery of an official to do a particular thing, unless he has the function of acting in the premises, yet an official act need not be a lawful act to render the official liable, but need only be official in form, and done under color of his office."

It was pointed out by the court that a corrupt judge is not protected by the fact that he exceeded his powers. The question, the opinion states, is whether the act was apparently within his jurisdiction.

"If the matter is pending before the officer in his official capacity or may be brought before him in such capacity, then it is his duty to pass on it, and any corrupt agreement or promise, having for its purpose an improper influence on his action in respect thereto, has all the elements of bribery. It makes no difference whether the pending matter is a valid one or not.

Status of Bribery.

"For the same reason, the acceptance of a bribe by an executive officer in consideration that he do an unlawful act is bribery. In fact, the offense is all the more serious if the officer had no authority to act because of the tendency to induce him to step beyond the line of duty and to usurp authority not committed to him.

"Therefore, as the moral obliquity of the offense is equally great whether the official's act as valid or invalid, he will not be permitted to plead its invalidity in his own defense.

"There is no more reason for permitting these defendants to set up the invalidity of the executive order of May 31, 1921, and the want of authority in the defendant Fall as a defense to these indictments than there is for permitting de facto officers to set up want of official authority as a defense when they are charged with accepting money to influence their assumed official conduct."

Both demurrers were disposed of in the discussion of the one indictment, at the suggestion of counsel as the indictments are similar.

De Facto Authority.

A large portion of the opinion is given to a discussion of what constitutes de facto authority. A discussion of the law applicable to de facto officers was quoted with approval from the case of State v. Duncan, 153 Indiana, 318.

"Being an officer de facto, appellee will not be permitted to raise the question as to whether or not he was an officer de jure. Bribery is an offense against public justice.

"The essence of it is the prostitution of a public trust, the betrayal of public interests, the debauchment of the public conscience. If one admits the doing of the things that produced these results, shall he escape by saying that he had no right to act at all?

"It would seem passing strange if the consequence of one breach of the law might be evaded by showing another."

"Our Court of Appeals long ago adopted Lord Ellenborough's definition of an officer de facto as 'one who has the reputation of being the officer he assumes to be, and yet is not a good officer in point of law.'

"And so the Supreme Court: 'While some general expression will be found in the decisions tending to support the Government's contention, the rule is well established that to constitute an officer de facto it is not a necessary prerequisite that there shall have been an attempted exercise of competent or prima facie power of appointment or election.'"

The court said that the acts of a de facto officer are held to be valid because the public good requires it. This principle, the opinion states, wrongs no one, while a different rule would be a source of serious and lasting evil.

Attention was called to the fact that even an unconstitutional statute may give sufficient such color of authority as to make acts performed thereunder of the same potency as if performed by a de jure

Topographic Maps Need Work in South, Says Chief

Geological Survey Official Declares able for Only Small Part of

[Continued from Page 1.]

and under present conditions the Federal Government must do the mapping in those States where financial cooperation has been provided.

Geological Survey figures show that 166,713 square miles out of the total of 1,231,930 in the Mississippi Valley in the United States are covered by standard maps.

The full text of the statement by Mr. Birdseye follows:

The present status of topographic mapping in the Mississippi River Basin shows that 166,713 square miles, or 13.53 per cent of the area, is adequately surveyed. This basin comprises one of the greatest river systems in the entire world, covering the enormous total of 1,240,000 square miles—all in the United States except 8,070 square miles in Canada. The 13.53 per cent "adequately surveyed" includes only the portion covered by standard maps. The area covered by all kinds of topographic maps, including old and reconnaissance maps, is 511,436 square miles, or 41.51 per cent. For the study of the problems of flood prevention, however, the modern maps, prepared on the standard scales, are the only ones of real value.

Thirty-one States lie wholly or in part within this vast basin. They are Alabama, Arkansas, Colorado, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Pennsylvania, South Dakota, Tennessee, Texas, Virginia, West Virginia, Wisconsin and Wyoming.

In many of these States no topographic surveys are being made. Mapping by the Geological Survey under the present arrangement is being carried on only in those States that cooperate financially with the Federal Government and on certain areas of Public land. The usual program is the matching of dollar for dollar, but where large-scale mapping of certain areas is required by a State to meet special local needs the amount put up by the State exceeds that allotted by the Federal Government.

The Mississippi Basin States in which no topographic mapping is being done are Montana, Wyoming, South Dakota, Nebraska, Kansas, Minnesota, Louisiana, Mississippi, Tennessee, and Indiana, and only a small amount is being done in Arkansas, Iowa, and Missouri.

In view of the recent disastrous floods all engineers agree that a comprehensive program of control of the Mississippi should be worked out at the earliest possible date, and obviously a necessary preliminary to any well-coordinated

Committee to Tour Immigration Stations

Members of Congress Also In- spect Customs and Natural- ization Facilities.

[Continued from Page 1.]

which has no adequate facilities.

"All these features of the situation will be examined thoroughly by the committee and we expect the knowledge gained at first hand in this manner will be of immense value in understanding and assisting in the handling of problems of these branches of the service."

After leaving Boston, Mr. Husband said, the committee will go to St. Albans, Vt., and spend a day on the Vermont border, after which it will go to Montreal, then back to the Border at Rouses Point, N. Y., and along the line to Buffalo.

Detroit, Duluth, and lake ports will be visited and the committee then will go through Minnesota and North Dakota to the Pacific Coast. The trip down the coast will end at Los Angeles Calif., and the party then will tour the Mexican border. Plans beyond this have not been definitely decided upon, Mr. Husband stated.

American Captain Freed by Bandits

State Department Informed Chinese Have Released River Skipper.

The Department of State announced on July 6 receipt of advices that the American Captain of a Chinese river boat, recently captured by bandits, had been released. The full text of the Department's statement follows:

The Department was informed today by the American Consul General at Hankow, Frank P. Lockhart, that he has been notified indirectly that Captain Fisher of the Chi Chuen, a vessel of the Yangtze Rapids Company, who was recently seized by pirates, has been released and is back on his vessel. Mr. Lockhart has also been informed that the Chi Chuen is still on the river.

Until 1920 the art collections were cared for as a part of the Department of Anthropology, of which the present Director of the Gallery was Head Curator. In that year the collections were made a separate administrative unit of the Smithsonian Institution with the designation "The National Gallery of Art."

In 1921 a National Gallery Commission, comprising 16 members, was appointed by the Regents of the Institution, its meetings being held at stated intervals for the consideration of the Gallery's interests in every direction. It is greatly to be regretted that the activities of the Special Committees appointed by this Commission to take charge of the several branches of the collections are seriously embarrassed by lack of space in which to assemble and install the materials assigned to their custody. Due to this lack of accommodations the collections remain today largely where they were before the Gallery was finally organized.

* * *

THE collections are to be found in four of the buildings of the Institution, the principal group of paintings and sculptures occupying the north central hall of the New Museum Building. The Graphic Arts, one of the more important branches, remains on the first floor of the Smithsonian Building. The Ceramic and Textile Collections are found on the first and second floors of the Old Museum Building. The collection of portraits, the nucleus of a national portrait gallery, finds wall space on three floors of the New Museum, while the Freer collections are so fortunate as to have a permanent home of their own.

Valuable paintings are hung in situations not ordinarily accessible to the public as follows: In the Regents' Room, Smithsonian Building; the Assistant Secretary's office and offices of the Director of the Gallery, third floor, New Museum; the Telephone and Superintendent's rooms on the ground floor, and in the long hallways of the ground and third floors of the New Museum. All of these works are so hung and lighted as to be readily examined by visitors desiring to do so. There is no ordinary or obscure storage in the entire collection.

* * *

Although plans have been drawn at the expense of members of the Board of Regents of the Institution, the great gallery building does not materialize and the rich collections that should have come to the Nation are withheld or placed elsewhere. Naturally contributions of art works practically ceased when it became known that additions could not be accepted on account of lack of space. During the period 1904-1920, while there remained suitable space for installation, contributions of great value were received.

In order that the Gallery's influence may be widely felt and its interests advanced it has been the practice to send out on request to the more important cities of the country, loan exhibits of paintings owned by the Gallery. In like manner loans for temporary exhibition in the Gallery are accepted from Art Institutions and from private owners and placed on temporary view for the edification of the art lovers of Washington as well as for the multitude of visitors from other sections. The owners of these collections, finding them well cared for, effectively shown, and highly appreciated by the public, have been in cases led to present or bequeath them to the Nation. This is true in no small measure of the Freer, the Evans, the Ralph

* * *

THIS brief review of our nucleus of a National Gallery is naturally followed by an equally brief outline of the scope and functions of the Institution of which we have undertaken to lay the foundation.

The resources from which the art museum may draw its subject matter are vast and varied. Early in the evolution of the arts of utility tens of thousands of years ago, there became associated with them in their practice elements of embellishment derived from various sources, significant and nonsignificant, technic, pictographic, symbolic, and trivial. Rising out of this vast body of decorative elaborations there are varied phases of the esthetic partially or wholly divorced from their original connection with their utilitarian stems. To these phases of art when very highly developed, whether still associated with the thing of use as in a palace or temple, or wholly divorced from use as in a portrait, a landscape or a statue, we give the name "The Fine Arts."

* * *

This vast complex of elaborations whether associated with the arts of use or independent of them constitutes what we mean by the term art. The vast scope of art and the importance in the history of humanity may in a measure be realized by assuming for the moment the removal of all superutilitarian features from the entire field of human achievement. The result is startling. In architecture all buildings, residential, civic, religious, and the rest, would be reduced to mere inclosing walls with roofs, doors, and windows; sculpture would be confined to the making of mortars, mill stones and grave posts; the fine arts would not appear even in our dreams, and commerce and trade would have to deal only with foodstuffs, clothing, and machinery. All great ships would disappear from the sea since tourists would have nothing to go abroad to see or to buy and civilization, weary of the terrible monotony, would go to sleep.

America's great need then is the wise direction of these potencies. The first essential to this end is acquirement of full knowledge of the history and significance of art in the past with a view to the application of this knowledge to the future, to the wise utilization of embellishment and beauty in every creative activity of the nation. First among the great agencies of progress that present themselves is the art museum in which there may be assembled actually or by a multitude of reproducing methods representative series of the best that genius has created in every branch and with every people, not forgetting, however, that although the future must be built upon the solid foundations of the past the future must supply the genius that shall make the future greater than the past. These collections would necessarily be supplemented by libraries, laboratories, and able instructors for each department of the foundation. In order to insure results on a comprehensive scale the undertaking would have to be of national scope, and organized and carried out by a nation determined to place its industries, its commerce, its trade, and its general culture on a plane higher than has as yet been reached.

In the next article, to be published in the issue of July 8, Grace Dunham Guest, Assistant Curator of the Freer Gallery of Art, will discuss the Freer collection and its development under the Smithsonian Institution.

T H E N E W D E A L

THE FORESHADOWED NEW DEAL

THE SMOOT-MELLON PHASE, 1929-30-31

Under present conditions in the institution, lack of space makes further development of the art collections impossible and these conditions must continue until a gallery building is provided. As soon, however, as a building is assured, and long before its completion, a forward movement in National art may be confidently anticipated. Few collectors who have spent most of a life time in making a great collection of art works, finding their treasures can not go to Heaven with them, and seeking a home where they will serve as a benefaction to the nation and as a monument to the collector, will not prefer a great national gallery to any other.

The Smithsonian institution with its present Gallery Commission, lacking opportunity to take any forward step, laments the atrophied condition of the Gallery today. It realizes, however, the radical change that must take place when the hoped for building is completed or is definitely assured. Whether under the control of the Smithsonian Institution or not, the National Gallery will begin a new life with possibly only historical relations with the previous experimental stages. If private funds are utilized in the construction of the building the control may in large measure pass at least for a time into the hands of trustees named by the founder. Only such art works as are entirely worthy will be utilized. There will be

left in the present buildings of the institution, all collections that pertain to history as well as a large body of the less worthy art collections.

For my own part, I shall have disappeared from the scene, glad that in passing I have taken part in the inceptive stages of a great National undertaking. If I am blamed for inaction or for mistakes made, I have no recourse since the records of the Gallery necessarily do not contain detailed accounts of efforts that have failed or of the embarrassing conditions which have led to failure. The achievements of today are projected rays of the wisdom of yesterday, and we concern ourselves today with the rays which must be projected upon the tomorrow.

The so-called Director of the Gallery is only a Curator or Custodian of a part of the Nation's art collections and not a Director. He is in the second or third stratum of the directorate of the institution, there being over him the Board of Regents, the Secretary of the Smithsonian Institution, and the Gallery Commission.

Smoot Seeks \$10,000,000 Art Gallery for Capital

Building Would Be Erected by Private Donation; Senator Declares He Has Fairly Definite Assurance Money Will Be Forthcoming.

Senator Smoot of Utah, is negotiating for the erection of a national art gallery here to cost \$10,000,000, he revealed in the Senate yesterday in urging that his bill be passed authorizing acquisition by the government of the property south of Pennsylvania avenue not already owned.

The building would be erected by a private donation, and Senator Smoot let it be known that he has fairly definite assurance that the \$10,000,000 will be forthcoming. Another \$10,000,000 would be necessary, he said, for maintenance of the building, but he did not disclose his plans for getting this amount.

Once the building is erected, the senator made known, he has assurance that three of the greatest art collections in the country will come to the city.

The gallery, privately donated, is a part of the general development plan south of the Avenue which the public buildings commission, of which the senator is chairman, is undertaking. It

was this building program with which Congress is concerned, rather, which he discussed yesterday.

Emphasizing the necessity of acquiring the outstanding property immediately, he said Congress might be asked to appropriate enough money for the purpose in the next year or so. The commission now is considering whether it should ask Congress to appropriate the major portion of \$50,000,000 authorized in the five-year building program in a lump sum instead of at the rate of \$10,000,000 a year, he said.

In this connection, it was developed that the effect of the senator's bill to acquire the outstanding land, merely would be to extend the \$50,000,000 building program to one of \$75,000,000. As the original bill passed at the last session stands it would not be possible to get an appropriation of more than \$10,000,000 in any one year.

But the building commission may seek removal of the limitation on the

(CONTINUED ON PAGE 5, COLUMN 5.)

amount that may be appropriated annually and seek funds as fast as the plans and preparations are made to expend them.

Senator Smoot gave notice that the government will not tolerate any price manipulation of the property sought.

Already, certain real estate interests have sought to boost prices of the property, he said. Under one plan, he said, certain property owners are undertaking to make leases on property which already is under lease and by which the rental would be more than doubled.

The motivating idea is that these increased rentals would be taken as a factor by the condemnation jury in arriving at a fair value of the property.

Since full warning has been given, however, that the government plans to buy the property, Senator Smoot said he did not believe any jury would consider manipulations made subsequently.

As against this spirit, the senator related that two owners of the property desired had indicated a willingness to give their holdings to the government.

The assessed value of the outstanding property, Senator Smoot said, at present is \$14,001,063, including the improvements. This assessment, however, is based on the 1924 valuation. The commissioners expect a 25 per cent increase in the assessment of 1928. This would make the appraised value of the 15 squares and two reservations involved, \$17,501,328.75.

The senator made known that the buildings commission purposely did not include the Southern Railway building in its plans in order that the District building might be extended.

No new government buildings will be necessary here for 50 years when the buildings program has been completed, the senator said. Their erection will save millions of dollars in rental and remove fire hazards. It will make possible the vacating of the temporary buildings which soon will fall down, he said.

Enthusiasing over the program, the senator declared:

"I wish to live to see the day when we shall have a great avenue running from the west entrance of the Capitol, through the mall, to the Washington monument and then immediately westward to the Lincoln memorial and then across the Memorial bridge to Arlington."

This thoroughfare would supplant Pennsylvania avenue as the nation's first thoroughfare, he said, giving it as his opinion that it never will be possible to beautify Pennsylvania avenue because the property on the north side is not owned by the government.

Senators Smith, of South Carolina; Kendrick, of Wyoming; Couzens, of Michigan; Fletcher, of Florida, and Phipps, of Colorado, all expressed keen interest in the discussion.

Senator Couzens objected to the provision which would make acquisition of the property possible through "purchase, condemnation or otherwise." Private negotiations, he said, were open to favoritism and he believed condemnation proceedings always should be followed.

Local authorities always have found it better, however, Senator Phipps explained, to negotiate directly with the owner, and Senator Smoot explained that the word "otherwise" was to care for any donated properties that might be forthcoming.

The Michigan senator said he believed, even in cases where the authorities and the property owner reach an agreement as to the price of property, that it would be better to go through the formality of a condemnation pro-





Associated Press Photo

PLANS FOR THE FEDERAL BUILDING PROGRAM ARE BEING PREPARED UNDER THE SUPERVISION OF SECRETARY MELLON
Who is here shown displaying a model of the new Government Buildings which are in time to replace all existing structures between Pennsylvania Avenue and the Mall from the Capitol to the Treasury. ". . . Fortunate it is that this country has now, as in its early days, men in position of authority still capable and eager to estimate a situation in terms of life's finer values—to see far and plan large. . . ."

SYMPTONS OF A NEW DEAL

May 7, 1930.

Dear Dr. Abbot:

Some weeks ago I learned over the telephone that Mr. Mellon's office had asked for data relating to our art collections that may require accommodations in any new building. It occurs to me that Mr. Mellon may be glad to see the Gellatly Catalogue now in the library here. It is one of our most important assets.

You are doubtless aware that in the Museum there are various collections that have art rather than scientific value, among which are those of the graphic arts, textiles and ceramics. It was Mr. Walcott's intention to assign these, in part at least, to the Gallery, and with his approval the National Gallery Commission appointed committees in these branches anticipating that when gallery space became available the Museum could be relieved of a large body of scientifically useless exhibits.

You will probably recall the model prepared by the so-called Fine Arts Commission, formerly shown in the rotunda attic, in which it was foreshadowed that the Smithsonian building would in time be replaced by a structure conforming in style with other buildings of the scheme now being initiated in the "Triangle." Should this idea be carried out, the Langley art library could find a place of honor in any new gallery building as a nucleus of a great National art library.

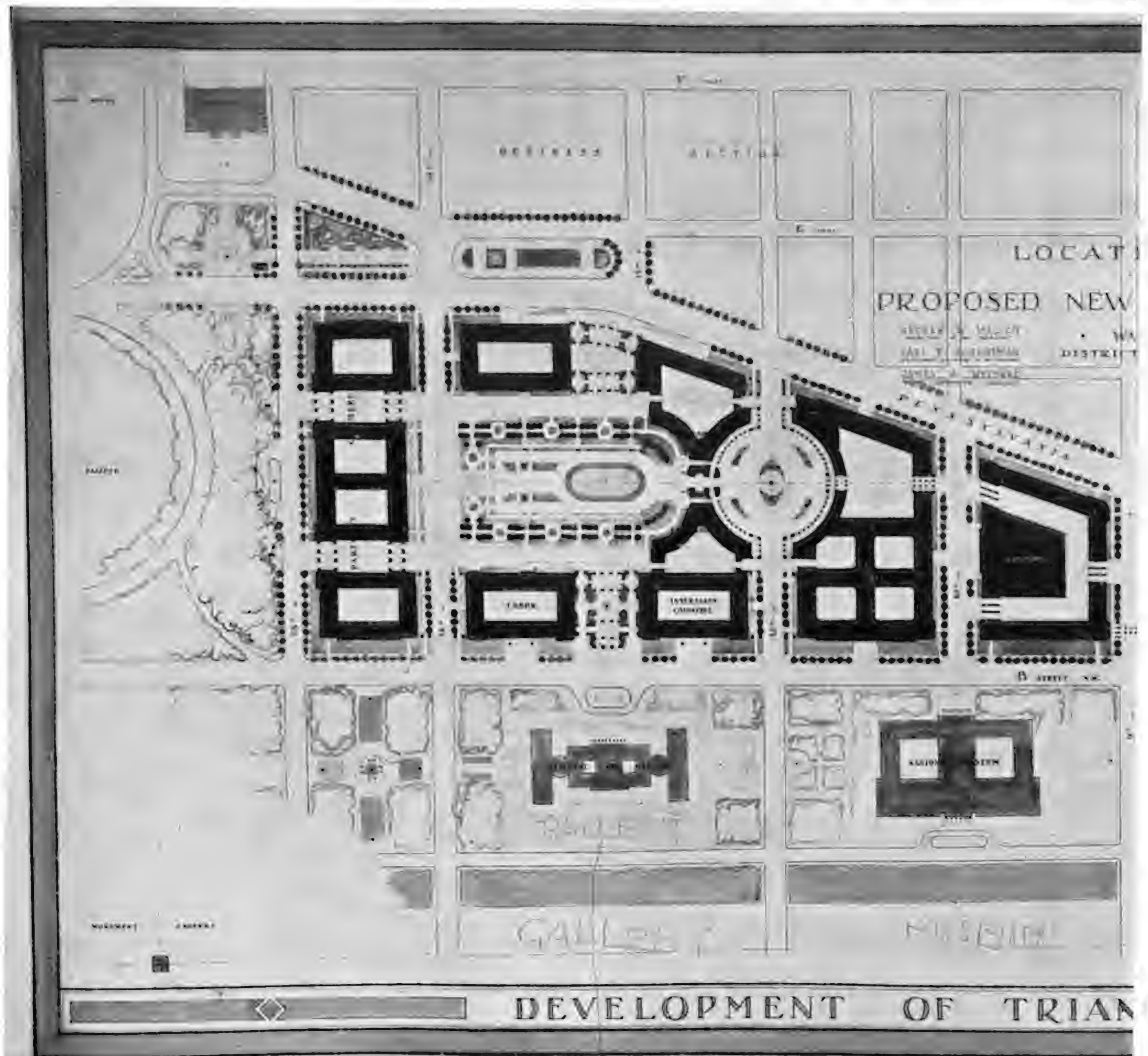
Sincerely yours,

Director.

Dr. Charles G. Abbot,
Secretary,
Smithsonian Institution.

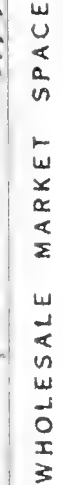
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In March 1930 there were symptoms of activity on the part of Mr. Mellon. In April he called on the Smithsonian Institution for all publications and other data regarding the Gallery, and it thus appears that the die may soon be cast. Dr. Abbot's visit to Mr. Mellon followed this, but the record of the interview is not available.



The Madison gallery site, 1931

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MELLON INDORSES BUILDING PROGRAM OF CLASSIC STYLE

Congestion of Traffic Considered in Grouping, Report to Congress Declares.

GROUP PLAN FAVORED FOR FEDERAL STRUCTURES

Secretary Outlines Reasons for Approving "Reasonable Concentration."

Perpetuation of the architectural character of the earlier Government buildings in Washington was indorsed by Secretary of the Treasury Andrew W. Mellon in connection with the present public building program in his annual report, submitted to Congress last week. The early builders have set a very definite stamp on the character of Government buildings, and the sprit of this is sufficiently marked to have become a tradition, Secretary Mellon believes.

With this in view, the structures contemplated in the Government's building program will take on the character of the eighteenth century adoption of the classic style, seeking to maintain such a measure of difference in the treatment of the several buildings as may be necessary to obtain a unified individuality, free from the monotony of stereotyped repetition.

The general plan now being followed in the building program looks to acquirement by the Government of the entire triangle of land bounded by Fifteenth, B and Sixth street and Pennsylvania avenue, Secretary Mellon points out, and the general plan as developed gives opportunity for the placement of eight other Federal buildings, in an orderly and related way, in addition to the Department of Commerce, Internal Revenue and National Archives buildings now authorized.

Overconcentration Avoided.

"In the composition of the general layout great care has been exercised to avoid overconcentration in the so-called triangle area," Secretary Mellon declared. "With a grouping of public buildings which are to be used for the purposes in view, there is a real problem involved in avoiding congestion of traffic incident to the assemblage of the large number of people employed in the buildings and those coming to this area for the transaction of business," he pointed out.

"The difficulty in question is avoided by introducing into the scheme a large open plaza which not only serves the purpose of opening up the general plan, but also forms a major point of interest when treated with planting and framed with monumental buildings. In further extension of this principle a secondary plaza, circular in plan, adjoining the first, from which, through openings of ample size, a vista is obtained between the two open spaces, bringing into the composition that imaginative element which is so essential to success in planning a project of this kind. With these open spaces and a proper treatment of streets and parkways, with the possibility of subsurface levels for automobile parking and provisions by which rapid transit facilities and vehicular and pedestrian traffic may effectively operate, a comprehensive solution of the entire problem is promised," Secretary Mellon stated.

Location Plans Cited.

In considering the location of new buildings, it soon became evident that the future expansion of the Government's housing needs called for a decision as to whether the Government's policy should be aligned with one or the other of two opposing ideas, he said. According to one of these, Government buildings should be separated by locating them in various parts of the District each building treated individually each creating its own center of activities and personnel, all depending for interdepartmental communication on the various methods of rapid transit and transportation that play their part in the equipment of a modern city.

The second point of view, and that which Secretary Mellon "unhesitatingly recommends," contemplates the grouping of new Federal buildings in one large area under a system of reasonable concentration. He favors this plan as a means of accomplishing certain very definite objectives, which include the following:

"With the dominating position which the Capitol Building occupies, and with the White House, the Lincoln Memorial, the Mall, and the bridge to Arlington in their respective locations, there is set up a series of isolated focal points of the major plan. In furtherance of this plan it is proposed to form a connecting link by the establishment of a group of buildings worked out with due regard to the maintenance of a proper relationship to the Mall and to the other focal points of this portion of the city's plan.

Grouping Recommended.

"The grouping of the new buildings places them in such relation to each other that the transaction of public business is facilitated.

"In reclaiming the south side of Pennsylvania avenue, the opportunity is presented to dignify that thoroughfare as an important artery between the Capitol and the White House; and by the rehabilitation of B street, a second important line of circulation is created connecting the Capitol with the Lincoln Memorial and the bridge to Arlington.

"The proposed grouping gives recognition to the plan of L'Enfant, and accords with steps heretofore taken by officially appointed commissions in furtherance of that plan."

To give assurance that the solution of the building problem would be conceived with breadth of vision and a thorough recognition of all the elements involved in it, advantage has been taken by the Treasury Department of the provisions of the act of May 25, 1926, permitting the employment of advisory technical service, Secretary Mellon reported. Five nationally known architects have been retained to act with the Supervising Architect's office in giving direction to the problem for Federal buildings in the District of Columbia, he stated.

The New National Gallery.

Announcement that a site has been selected in the Mall for the proposed new National Gallery of Art is accompanied by the statement that a citizen, who has not been identified, has offered to erect the building at his own expense, at a cost, it is reported, of about ten million dollars. Speculation as to the donor of this munificent gift to the people mentions the name of Andrew W. Mellon, Secretary of the Treasury, who, it is known, has been keenly interested in the development of art in America and particularly in Washington. While in the absence of specific information it is premature to express thanks to Mr. Mellon for this liberal contribution to the National Capital, it is in order to say that if it is in fact he who has made the proposal he has manifested his concern for the early provision of a proper place for the Nation's art treasures in a most practical manner, that will solve a problem that has long vexed Capital planners.

The site selected is the Mall area which lies opposite the Department of Agriculture, a short distance west of the National Museum, which now houses the National Gallery. This site was originally proposed for the new home of the Department of Commerce, which has now been definitely placed in the western sector of the Mall-Avenue triangle. At one time it was contemplated that the new gallery would stand in the space to the east of the National Museum. The site now selected is probably more suitable, as it will place the gallery on the flank of the Ellipse in close relation to the Corcoran Gallery and within a short distance of the Freer Gallery. Thus visitors to Washington can with little difficulty reach all three institutions on the same day without material loss of time in transit from one to the other.

With the National Gallery suitably housed, as now appears to be assured, Washington will indeed be an art center of importance. The present collection of the Government far exceeds the space now available for its exhibition. The rooms devoted to it in the National Museum Building are suitable as regards lighting, but they lie on the second floor, and those who visit them must ascend by stairway or elevator. The new structure may be erected on a two-story plan as is the Corcoran Gallery, with the lower story devoted to sculptures and the upper to paintings, but in its designing attention will doubtless be given to the detail of easy access. There is abundant space on the site chosen for a large expanse, and presumably effort will be made to evolve a model exhibition gallery for the Nation.

SITE FOR NATIONAL GALLERY CHOSEN

Art Building to Be Given by Unidentified Donor Will Front on Mall.

Location of the proposed National Gallery of Art has been fixed for B street northwest between Twelfth and Fourteenth streets. This area, originally selected in the triangle plans for the Commerce Department Building, which was later moved to the section between Fourteenth and Fifteenth streets north of C street, has been definitely assigned to the new art gallery, to be presented to the Capital by an unnamed philanthropist. The building will cost in the neighborhood of \$10,000,000 and it is reported will be the gift of Secretary of the Treasury Mellon.

The other outstanding need of Washington, in the view of the fine arts body, is an auditorium of semi-public character, to be administered by an agency similar to the board of regents of the Smithsonian Institution, for great occasions of national importance. A movement is now on foot to advance construction of such an auditorium backed by a national patriotic organization on land already available within the triangle.

The National Gallery of Art Building to stretch for two blocks along B street directly opposite the Mall from the Department of Agriculture main group, is to house America's most important collection of art works. Into it, under plans now in preparation, will be moved many of the masterpieces of art already housed in the gallery of the National Museum. It will be hedged about by relatively few of the restrictions which now prevent the entrance of many art pieces into the Freer Gallery. The latter art collection, in so far as cotemporaneous collection is concerned, is given over to art of the Far East.

Auditorium Held Inadequate.

The Commission of Fine Arts regards the present Washington Auditorium as inadequate to meet the needs of the city, both from the esthetic and practical standpoint. Few restrictions of any kind are placed on use of the auditorium for exhibition purposes, according to members of the fine arts body, who would like to see in Washington a larger auditorium devoted entirely to gatherings of a national character, and not available for purely exhibition purposes.

At the same time, the commission let it be known today that it is opposed to any construction work of any kind on the Mall between Seventh and Ninth streets. Charles Moore, chairman of the Fine Arts body, explained that in carrying out the Mall plan, with its imposing rows of Government buildings as projected in the final plans, there must be some breathing space in the row of formal architecture.

Mr. Moore insists that this area of two blocks in an east and west direction and four blocks north and south be maintained as a breathing space, to be given over entirely to park purposes, broken by fountains and walks, and to shatter the almost unbroken line of masonry to front on both sides of the Mall under the completed plans. B street, of course, will eventually be carried through Sixth street to its junction with Pennsylvania avenue.

Mellon's Name Mentioned.

More than a year ago overtures were made to the Public Buildings Commission on behalf of an unnamed philanthropist to present the Capital with a building to house a national art gallery. Senator Smoot, chairman of the commission, has never divulged the name of the sponsor, but it has been generally understood, and never specifically denied, that the proposed donor is Secretary Mellon. Provision is made on triangle plans already approved by the architects of the triangle for location of the building on B street northwest, between Twelfth and Fourteenth streets. These plans must have the approval of the Secretary of the Treasury and have not yet been made public.

Contrary to popular belief, Mr. Moore said today the plan for placing most of the buildings to house the executive departments of the Government on the Mall in the triangle, is not a development of the last four or five years, although legislation authorizing the purchase of the triangle and construction of a few of the buildings is of recent date. First provided for in the plans for the Capital drawn by Maj. L'enfante in the latter part of the Eighteenth century, the McMillan commission of 1901 drew up a far more definite scheme of procedure under which Congress and the Treasury Department is now proceeding. Virtually the only changes in this plan, insofar as placement of the Administration Buildings of the Government is concerned, is provision for a few semi-official agencies, such as the Freer Gallery, the National Gallery of Art and the proposed auditorium, which is proposed to go in east of Seventh street and south of Pennsylvania avenue.

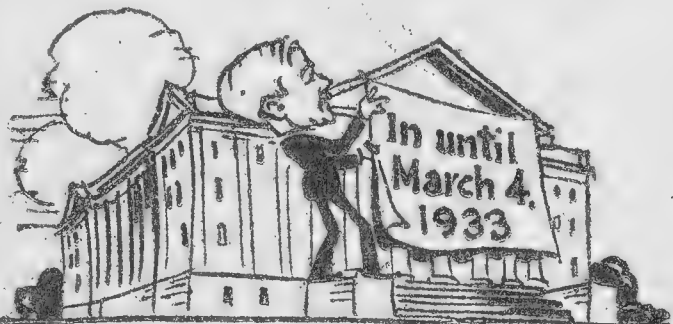
ANDREW MELLON —AND SOME OTHERS

A Few Footnotes on Personalities Whose Names Have Figured in the Headlines

By S. T. WILLIAMSON.

OFFICEHOLDERS have a reputation of being fearful of losing their jobs. Their incumbencies depend upon far more than good work, devotion to duty and other qualifications usually required to keep on the payrolls of business concerns. "Influence," as they say at City Hall, and "geographical considerations," as national committeemen say, are equally important.

There is one government employee, however, who has been reassured about his future. He is now 74 years old. Army and naval officers are retired for age ten years younger, but until he is 78 he need not worry



about his future with Uncle Sam. The White House said as much last week. Until the end of the present administration's term he will be Secretary of the Treasury.

Not that Andrew W. Mellon needs a government job; for reasons puzzling to some people he likes it. Probably no member of the Cabinet under the last three Presidents has been so diffident in public life; probably no Cabinet member has liked his job better than has Mr. Mellon. Why does he like it? For one reason, he is a banker, a big banker; and the ambition of a big banker is to be the head of a billion-dollar bank. Mr. Mellon's job far exceeds such billion-dollar ambitions; he is head of a financial institution with annual transactions of more than six billions. Why, then, should he pine for Pittsburgh?

created for him. Now, still this side of 40, S. Parker Gilbert is retiring from the post of Agent General for Reparations in Berlin. He was virtually the receiver of the finances of a nation. Another one of Mr. Mellon's young men directs the financial destiny of a second European nation—Charles Dewey in Poland. A third young man was a clerk by day in the Treasury Department and a law school student by night. Soon he knew all there was humanly possible to know about the complications of the income tax. When under 30 Alexander W. Gregg became Solicitor of the Bureau of Internal Revenue, and won income tax cases against eminent, venerable and highly paid counsel. Mr. Mellon may be an idol, but Mr. Mellon's young men are his monuments.

NO other man in the Federal Government is held in such veneration or in such suspicion. Mr. Mellon is an idol that some men fairly worship and others would like to break. Well, that's what idols are for.

Mr. Mellon does not look like an idol. He has few positive personal characteristics and no glittering ones. By mere force of personality he would never win crowds. In fact, crowds do not recognize him. Truck drivers are just as profane when he does not see them coming. He takes his turn in the little barber shop near the Treasury Building. It would be a challenge to memory to recall one conspicuous act of his.

Not conspicuous but consistent; and one of the consistent Mellon traits is his gift of responsibility to subordinates. He is not afraid of youth. When he went to the Treasury there was a young law school graduate who was a cheerful glutton for work. He would be found in his office Saturdays and Sundays. He could and would work eighteen, twenty-four hours at a stretch. This youngster, then under 30, became Mr. Mellon's right-hand man, and the post of Under-Secretary of the Treasury was

1926



D. C., THURSDAY, FEB

SMOOT WILL ASK ART GALLERY FUND

Says Appropriation Will Be
Sought at Next Con-
gress Session.

An appropriation to construct a national gallery of art building on the site already set aside by Congress for such a building will be urged upon Congress at its next session by Senator Smoot of Utah, chairman of the Public Buildings Commission and also a regent of the Smithsonian Institution, Senator Smoot told the Senate today during the consideration of the independent offices appropriation bill.

Senator Smoot expressed the hope that there would be donations by citizens of the United States interested in the building of a National Gallery of Art, but that if there are not he thought that the Government should erect a building. He said that plans for such a building have already been prepared by the Smithsonian Institution, which has charge of the National Gallery of Art now housed in a part of the National Museum. These plans contemplated a building costing some \$7,000,000.

Senator King of Utah said that complaints had come to him that the National Gallery was not properly housed and that he believed a National Gallery building suitable to the culture and importance of the United States should be provided.

Senator Smoot agreed that at present there is no adequate space to house the National Gallery. He said he knew of three of the most important art collections in the country which were ready to be donated to the Government if a suitable gallery building for their exhibit were provided.

THURSDAY, FEBRUARY 1

U. S. TR

SMOOT TO SEEK FUND FOR ART GALLERY

Will Ask \$7,000,000 of Next
Congress to Elect Build-
ing in Washington

Senator Reed Smoot of Utah today gave the Senate notice that at the next session of Congress he will ask for an appropriation of \$7,000,000 for the construction in Washington of a National Gallery of Art.

Senator Smoot made this declaration during the course of debate this afternoon on the independent offices bill after it was brought out by his colleague, Senator King of Utah. He said that at present there is not a vestige of space available for display of works of art which might be donated the United States.

"I want to remind the Senate," said Senator Smoot, "that the National Gallery of Art is in the custody of the Smithsonian Institution. It is regrettable there is no safe place to permit its proper expansion.

"I know of three of the greatest art collections in the United States which would be donated to the Government if such a building, as I propose to ask for, is constructed.

"The Government already owns an attractive site in the Mall, which has been set aside for the art building, and plans have already been drawn."

Pushing the Triangle Project.

With one of the new Government buildings in the Mall-Avenue triangle completed as a unit of administration and about to be occupied, and another in an advanced state toward completion, the President asks Congress for appropriations to permit the starting of work on five other structures in the near future. These five will house the Department of Labor, the Interstate Commerce Commission, the Post Office Department, the Department of Justice and the Hall of Archives. There is no reason to question the making of these appropriations at the present session, so that the actual construction work may be under way on all five buildings before the Autumn. At the rate of progress maintained on the two buildings now nearing completion these five should be finished by the middle of 1932.

Of especial interest in this connection is the provision which is sought for the construction of a new home for the Post Office Department. It is now housed in a structure that is regarded with distaste by all, in point of architectural design. Originally this building was planned for and designed as the home of the City Post Office, its space beyond the needs of that establishment to be occupied by miscellaneous bureaus. In a very short time, however, it was turned over to the Post Office Department, then housed in the structure on Seventh street immediately south of the old Interior Department, now the Patent Office. Then the City Post Office was finally crowded out and a new home provided for it near the Union Station.

The design of the present Post Office Department Building is not in harmony with the architectural scheme planned for the Mall-Avenue triangle. It must, however, remain in evidence until its successor has been erected immediately to the west. Then it will be razed and the structure now occupying the southern half of the section in which it stands, the building known as the Internal Revenue Office, will

be extended around the square, north on Tenth Street to Pennsylvania avenue, west to Twelfth and south to unite with the now standing unit. This will effect the harmonious development of the entire section. The northern half of this great structure is yet to be allocated for specific uses.

Another point of interest in the recommendations of the President respecting immediate appropriations for Mall-Avenue triangle work is that the space between Pennsylvania avenue and Ninth, B and Tenth streets is to be assigned as the site for the Department of Justice, the Hall of Archives being located on the Center Market site immediately to the east. This is an exchange of sites, it having been originally planned to place the Department of Justice on the market square.

These five constructions immediately proposed will, for the completion of the Federal building layout in the triangle west of Seventh street, leave only two vacancies, the space that is to be occupied by the completion of the Internal Revenue structure and that between Twelfth and Fourteenth streets along Pennsylvania avenue and E street. In the latter space stands the District Building, which is to be acquired by the Federal Government upon its abandonment for the new Municipal Center. That structure, beautiful in itself, may stand for some time as part of the grand architectural unit of the Mall-Avenue triangle, though eventually it may be remodeled or perhaps completely replaced.

Thus the great triangle project that is to transform downtown Washington, and that is to give the Government for the first time in its history an adequate housing equipment for its administrative services, progresses definitely and rapidly. At the present rate of progress a decade will witness its virtual completion. There should be, as there is no evidence today of being, no disposition to halt the program on the mistaken plea of economy.



A VISTA OF THE NEW WASHINGTON, LOOKING FROM THE WHITE HOUSE TO THE CAPITOL

This Birdseye View of the Much-Discussed Triangle, as Drawn by the Artist, Depicts the Vast Improvements to Be Carried Forward Under the MacMillan Plan. On Page 18 Will Be Found a Key to the Buildings Included in the Drawings.

1926



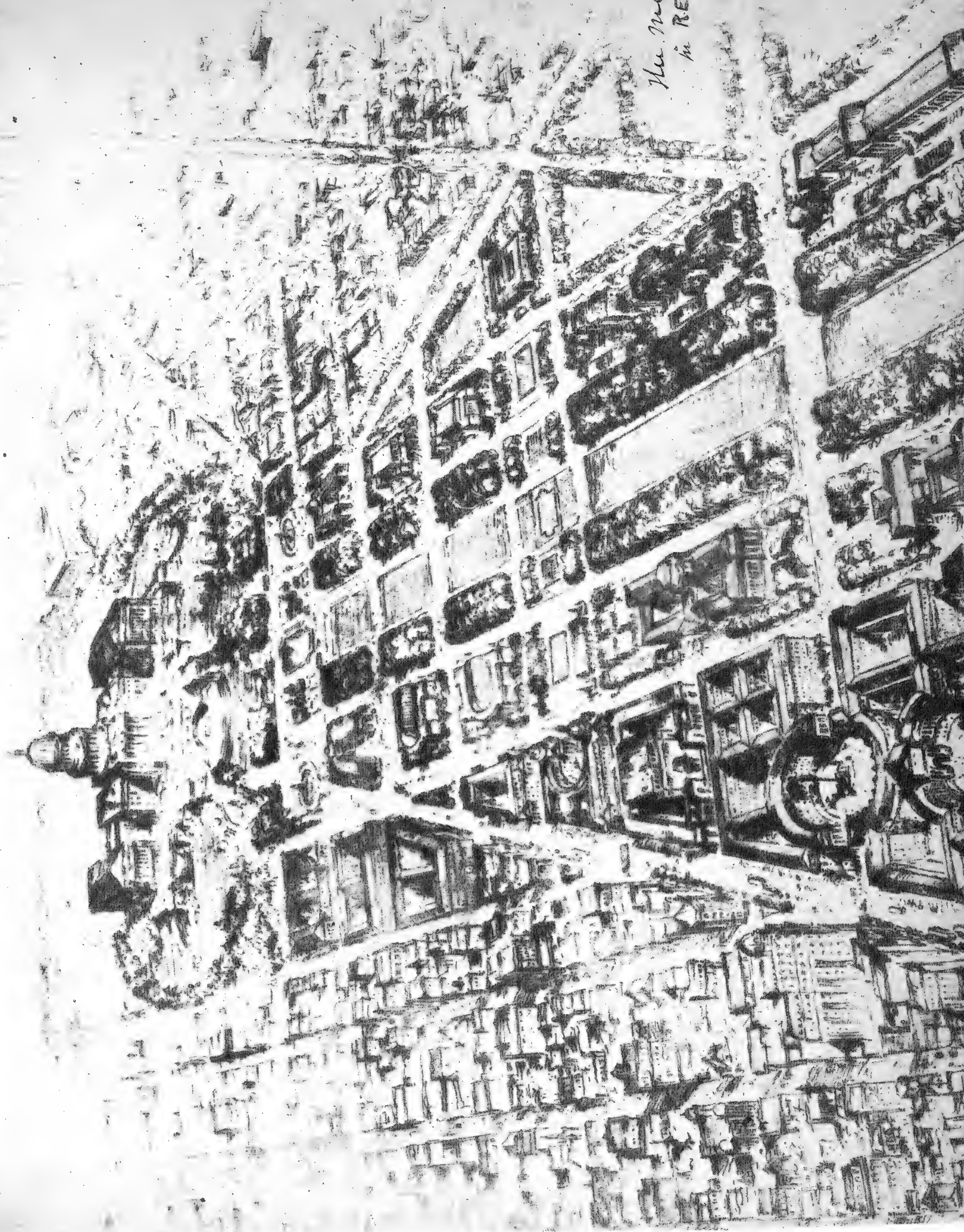
The commercial water-front owned by the government and in course of harmonious development, which will provide a complete wharf system with an elevated esplanade. It is to form a boulevard connection between Potomac Park and the War College, and is also the water approach to Washington from the South.

East Potomac Park to be developed as the people's play ground. It is capable of forming one of the four great island parks of the world.

THE WAR COLLEGE

MUSEUM OF THE HISTORY OF THE CITY OF NEW YORK

The million galleries
in RED





*The Mellon
Gallery, near*

A GLIMPSE OF THE FEDERAL CITY OF THE FUTURE WITH THE CAPITOL AS ONE
FOCAL POINT

"Washington is not only the Nation's Capital, it is the symbol of America. We encourage that elevation of thought and character which comes from great architecture."—From address by President Herbert Hoover on April 25, 1929.

MELLON GREAT ART PATRON

Is Secretary of the Treasury Mellon to become Washington's greatest art patron?

On the list of local philanthropists of art are the names of the late William W. Corcoran, the late Charles M. Freer, of Detroit, and the late Senator William E. Clark, of Montana.

Corcoran gave to the city the famous art gallery bearing his name. Senator Clark bequeathed a celebrated collection and an addition to the same gallery now under construction.

Mr. Freer left the Capital the Whistler group housed in a small but beautiful structure on the Mall, and now Secretary Mellon according to report, comes with a \$10,000,000 gift for a national museum of art.

The Mellon museum is to be placed on the Mall, directly west of the National Museum.

Congressional authorization assigning the site to the structure probably will be given at the coming session.

For nearly 20 years the National Art Gallery has been housed in cramped and crowded quarters in the National Museum.

Many of its valuable paintings have been stored for years, and numerous gifts to its collection have been withdrawn because of the failure of the nation to exhibit them to the public.

Proposals to erect a new gallery have been before Congress for years, but have always met with a lukewarm reception.

Now Secretary Mellon is to do for the nation what Congress has refused to do.

The Corcoran Gallery has been a feature of the life of Washington for nearly half a century, its present building on Seventeenth Street being now about 30 years old.

The Clark addition is being erected on E. Street west of the main structure.

The Freer museum was built on the Smithsonian grounds about seven years ago.

Georgetown, Maryland, threw his horse's reins to a negro hostler and sought lodging within. He had started by stage from Philadelphia, temporary seat of the infant government. But the stage had bogged on the road south of Baltimore and had given up. The traveler made his way to Bladensburg afoot, there secured a horse and reached his destination by nightfall. The next day he called upon the mayor of the town and presented his credentials. They were signed by Thomas Jefferson, Secretary of State. Likewise he presented papers from President Washington himself. These documents identified the bearer as Major Pierre Charles L'Enfant, a French engineer, late of the Revolutionary Army.

Dream City

THIS officer had been commissioned by General Washington and his cabinet to survey the site of a new Federal city, a city to be planted within the hundred-square-mile area on the north and south shores of the Potomac, an area ceded to the Federal Government by Maryland and Virginia.

And standing upon the heights above Georgetown, now Mount St. Alban, with the valley of the Potomac spread before him, with the broad river melting into the horizon to his right,

proposed for national celebrations which also would be a pantheon for the illustrious dead, "as may hereafter be decreed by the voice of a grateful nation."

A special column, as yet unbuilt, was "to be erected to commemorate first rise of a navy and to stand as a ready monument to consecrate its progress and achievements." A square was to be allotted to each state, "the center of each square to admit statues, columns, obelisks or any

It was a noble plan which L'Enfant conceived—noble and yet fantastic. It was a triumph, but a triumph on paper only. To draft it was one thing, but to translate his dream into reality in a poverty-stricken country of scarcely 4,000,000 people, a country devastated by war, torn by sectionalism, and whose government was barely able to stand alone—to do that was quite another thing.

But it was profoundly impressive. It fascinated General Washington. He sent the painter Trumbull, who had

visited Yorktown to do his picture of the surrender of Cornwallis, to see the city's site. He went personally to examine it with another visitor, Chevalier Jean de Ternant, the French minister.

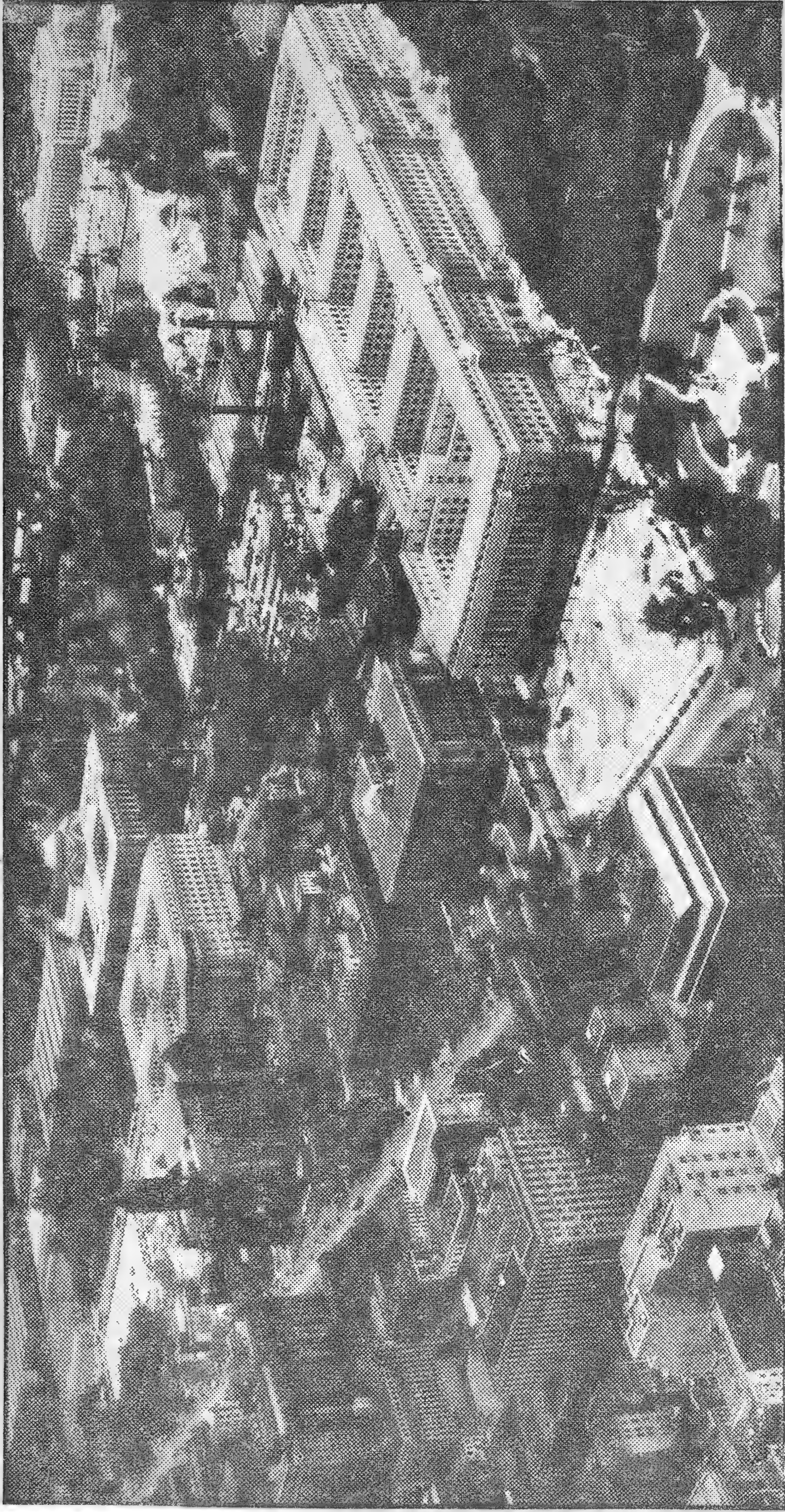
"I would not leave Georgetown," the Frenchman wrote, "without having seen the ground destined for the Federal City. The position—it seemed to me to be a most interesting one from every point of view."

A long period of vicissitude followed. The Federal treasury being without resources, the states of Virginia and Maryland made substantial advances for the commencement of work upon the Capitol and the President's House, as the latter was called until the British burned it, and the coat of white paint to cover the discoloration gave it a new and permanent name.



The Great Plaza of the Triangle as Viewed From the Top of the New Department of Commerce Building, Looking Toward the Capitol





Fairchild Aerial Surveys, Inc.

DOWNTOWN Washington and the Mall are shown in the above air photograph, embracing virtually all of the territory taken in by the Government's triangle building program.

To the right is the new Department of Commerce Building, and in the right foreground, Sherman Statue, in the park just south of

the Treasury Department. To the left of the Commerce Department may be seen the Municipal Building, and, on its left, the old Southern Railway Building, now used for Government offices.

The familiar tower of the Post-office Department is shown farther up Pennsylvania avenue. Behind it are the new Internal Revenue Build-

ing and the National Museum (with the dome). The black edifice just discernible behind the museum is the old Smithsonian Institute.

Facing the Postoffice, from across the Avenue is shown the Raleigh Hotel. The Washington Hotel may be seen in the central foreground, and the dark structure just above it, the Willard Hotel.

To the left of the Willard may be seen the National Press Building, and, just below that, the top six floors of the new Garfinckel department store.

Projecting above the Willard may be seen the roof of The Washington Post Building, and above that the Munsey Building.

WALL ART GALLERY PLAN TO BE STUDIED BY BOARD OF TRADE

Bill Recently Given by Smoot
Provides for Building
on Triangle.

STADIUM AND ARMORY
DATA WILL BE OBTAINED

Survey Includes Development
on North Side of Pennsyl-
vania Avenue.

The proposed building of an art gallery in the triangle south of Pennsylvania avenue will be studied by a special committee of the Board of Trade appointed at a meeting yesterday of the committee on public and private buildings.

Provision for an art gallery in the triangle is made in a bill recently introduced in the Senate by Senator Reed Smoot, of Utah. The subcommittee appointed yesterday will make a study of the proposition along with several other matters.

It also will make a study of the development of the north side of Pennsylvania avenue so that it will be in accord with the proposed developments on the south side, the buildings which are to be erected in the triangle generally, the development of Lafayette square and the proposed municipal stadium.

Report at Next Meeting.

The members of the committee are John Ihlder (chairman), Clarence H. Strong and S. E. Stonebreaker. The committee will make a report at the next meeting of the general committee. It will map out plans for obtaining the desired information at a meeting this afternoon in Mr. Ihlder's office.

F. A. Birgfeld was appointed a committee of one to look into the proposition of transforming the old Ford theater into a museum for relics of Abraham Lincoln, as set forth in a bill introduced by Representative Henry R. Rathbone, of Illinois.

Edward S. Pardoe was appointed a committee of one to obtain information on the stadium and Donald J. McCarthy was appointed a committee of one to ascertain the present status of the movement for a national guard armory. R. F. Beresford, chairman of the committee, presided.

Washington, however, may become outstanding in modern art, especially in modern American art. The Corcoran Gallery, for instance, has shown an especial interest in the productions of American painters and sculptors. It has followed the policy of acquiring for its collection the best examples of their work. As a result, the gallery presents a thoroughly representative collection of the work of native artists, illustrating the development of American art, mainly since the beginning of the nineteenth century. There are also fine examples of the work of foreign artists.

Endowment for Prizes.

During his lifetime Mr. Clark endowed the Corcoran Gallery with \$100,000, the income from which is used to give \$5,000 in prizes every two years to American artists and about \$7,000 in the same period for purchasing their works. Thus the entire income of \$12,000 per annum goes entirely to American artists and so to encourage American art.

The prizes are given at the Corcoran Gallery's Biennial Exhibition of Contemporary American Oil Paintings, and since the amount involved constitutes the most substantial rewards given in art contests in the United States, the prestige of Washington as an art center is notably increased. The gallery gives other special exhibitions to foster American art.

Along with this encouragement, the gallery has met with gratifying success selling works of art from its special exhibitions, more than \$1,000,000 in sales having been made for artists since the biennial exhibitions were established in 1907. No commissions are charged by the gallery on these sales.

The art school conducted in connection with the Corcoran Gallery is an important activity in Washington art circles and the enlarged gallery will be of benefit to the school in so far as having a larger variety of art helps the student. The school, which has an annual enrollment of from 350 to 400 pupils, charges no tuition, but a nominal entrance fee is required.

While the following resume is by no means complete, it gives some idea of the scope of the Clark collection and the enlargement it will bring to the Corcoran Gallery:

Old Masters in Gift.

Paintings and drawings—About 200, including many old masters, such as Rembrandt, Titian, Van Dyke and Murillo. Of the English school there are examples of the work of Raeburn, Reynolds, Gainsborough, etc. The French are represented by Corot, Millet, Rousseau and others. There are 16 very beautiful drawings by Velasquez, Da Vinci and masters of their rank.

Textiles—There are three kinds. A series of four Gothic tapestries is valued at more than \$1,000,000. Then there are four Gobelins and three Beauvais. Between 40 and 50 rugs are in the collection, including 35 Ispahan, 5 Polonais and 1 Damascus. Experts say the tapestries and rugs together are worth \$3,000,000. The collection of laces is both rare and exquisite. There are 50 pieces of the Italian, French and Brussel examples of the fifteenth, sixteenth, seventeenth and eighteenth centuries.

Furniture and ornaments—The three periods of the Empire, Louis XV and Louis XVI are represented. The Louis XVI salon has a ceiling 44 feet long, by Fragonard. There are 192 antiquities of the Grecian, Egyptian and Etruscan schools, some dating as far back as the twelfth century B. C.

Faience—Three kinds, with 121 pieces, some from the Hanauer estate in Berlin; 35 pieces of Bernard de Palissy ware and 45 pieces of old Delft ware.

Stained Glass Windows.

Two stained glass windows of the thirteenth and sixteenth centuries, a Gothic mantel and sculptures in marble by Rodin and Canova, among others, complete the "high spots" in the collection.

When it is understood that the art obtained by the gallery represents a careful selection from the entire Clark collection, taking the "cream," the value and interest of the gift are greatly enhanced.

The Corcoran Gallery, open every day in the year except Christmas and the Fourth of July, or when special exhibitions are being installed, attracts from 160,000 to 225,000 visitors annually, which is considered a large patronage for a city the size of Washington. Tourists by the thousands visit the gallery every year from every State in the Union.

This is true also of the National Gallery. The number of visitors to the gallery itself is not kept, since it is in the new National Museum Building, but more than 400,000 visitors a year visit the Museum building, most of whom also view the art collection.

Art at Library of Congress.

In the print division of the Library of Congress Washington has the largest collection of this kind of art in America. There are more than 400,000 prints on hand now and they are increasing at the rate of 15,000 a year.

A notable tribute to the Library of Congress as an art center was paid by the late Joseph Pennell, who left his valuable collection to the Library, and ultimately a bequest of about \$300,000.

The Library of Congress, furthermore, is an almost unvalued storehouse of the literature of art, consulted constantly. Any survey of the art resources of Washington which omitted the Library of Congress, therefore, would be inadequate. Thousands of visitors find the print division fascinating, while art connoisseurs visit it for more technical reasons.

Among what might be termed private galleries in Washington is the Phillips Memorial Gallery, which has an important collection, including some very modern works.

The personal side of art in Washington is represented by such organizations as the Arts Club, the Society of Washington Artists and the Washington Water Color Club. They foster public interest in and appreciation of art as well as contribute to the professional advancement of artists.

The encouragement given to art by President Coolidge in his message has been received not only here, but in art circles throughout the Nation, with the greatest interest and with the confident expectation that a great impetus will be given to Washington as an art center.

ART TO CENTER HERE

Washington Is the Choice of Federation Congress.

CAPITAL TO LEAD THE WORLD

A National Gallery of Art, a National Arts and Crafts School, and a National University, All in This City, Urged at Opening Sessions of Convention. "American Homes Hideous."

PROGRAM FOR TODAY.

10 O'CLOCK—"TEAM WORK."

"The Federation the Clearing House for Art Museums."—H. W. Kent.

"Cooperation With the Women's Clubs."—Mrs. E. W. Patterson.

"The Architect and the Engineer."—C. Grant La Farge.

"Art in the Schools."—Henry Turner Bailey.

2 O'CLOCK—"ART FOR THE PEOPLE."

"Relation of Sculpture to Landscape."—Lorado Taft.

"The Art Outlook."—John W. Alexander.

"American Handicraft."—Huger Elliott.

"Pageantry."—George Pierce Baker.

Strong indorsements of a national gallery of art, a national arts and crafts school, and a national university, all in Washington, by Dr. Charles D. Walcott, secretary of the Smithsonian Institution; Leslie W. Miller, principal of the Pennsylvania Museum School of Industrial Art; Frank Alvah Parson, director of the New York School of Fine and Applied Arts, and Henry B. F. Macfarland, former District commissioner, marked the afternoon session of the second annual convention of the American Federation of Arts, which opened at the New Willard Hotel yesterday.

In advocating a national gallery of art, Secretary Walcott, of the Smithsonian Institution, proposed that the institution be made a part of the present Smithsonian Institution and National Museum series of buildings, and be situated along the Mall.

Praised Theodore Roosevelt.

Former President Theodore Roosevelt was praised by Dr. Walcott for his advocacy of a more beautiful Washington, and for his indorsements of plans for the broadening of the scope of the National Museum and for making it the center of the artistic life of the nation. If members of Congress will show the same public spirit evinced by the former President, he declared, Washington will soon become the art center of the world, and the most beautiful capital in either hemisphere.

A plan for a national school of industrial art was launched by Leslie W. Miller, principal of the Pennsylvania Museum of Industrial Art, and a well-known writer and lecturer upon this subject. It was indorsed by the other speakers. Henry B. F. Macfarland mentioned the Arts and Crafts School of Washington as a fitting foundation for such a school, declaring that this school is already national in its scope, and could easily be widely enlarged by a little help from the national government. A committee will today be appointed by Charles L. Hutchinson, president of the federation, to devise plans for such a school.

American Homes Hideous.

That such a school is greatly needed is the opinion of Frank A. Parsons, director of the New York School of Fine and Applied Arts, who declared that the homes of many rich Americans are hideous. The decorations of many of them, he said, "scream aloud against the choice of color designs." The teaching of art in the public schools and the encouragement of art by women's clubs he believed to be the only cure for this lack of artistic sense.

After the session yesterday afternoon a reception was given by Mr. and Mrs. Thomas Nelson Page at their residence, 1759 R street northwest. Another reception will be given tonight, from 9 to 11 o'clock, at the Octagon House, by the officers of the American Federation of Arts, the American Institute of Architects, the Archaeological Institute of America, and the American Academy in Rome. Tomorrow night a reception will be given the delegates at the Pan-American Union building. Addresses will be made by James Bryce, Ambassador from Great Britain, and Director John Barrett, of the union.

The artistic development of Washington was strongly advocated by Secretary of the Treasury Franklin MacVeagh and Thomas Nelson Page at the morning session of the convention yesterday.

Secretary MacVeagh told of the work being done by the Treasury Department in beautifying the United States, and especially Washington. He advocated a better system of parks in Washington, and urged the delegates to the convention to take up with Congress the improvement of public buildings here.

For a National Art Gallery

by Mr. Riggs

WHEN is a national art gallery not a national art gallery? The answer is — when it is merely one department of an overcrowded national museum. That is the situation presented by William H. Holmes, director of the National Gallery of Art, Smithsonian Institution, in his "Plea for a National Gallery of Art" in *Art and Archaeology* for February. Mr. Holmes' very position is proof that Congress thinks it has a national art gallery, and in truth the beginnings of a valuable collection are there; but these lack both proper setting and the prestige which a well-housed and comprehensive collection would gain with artists, art lovers, and donors.

Washington is unique among world capitals in being strictly government made. London, Athens, Paris, Rome, Vienna—all these for centuries have been centers for trade, finance, learning, art. Madrid and Berlin are younger, yet ancient according to American measurements of time. In such environments, art galleries rise naturally; even so, those countries have taken art to their hearts and the largest gallery in each of these capital cities is state-endowed. The Louvre has been called the darling of *la belle France*, and the British Museum described as the pride of the British race. Similarly, many American cities have arrived at really notable art galleries. Boston, New York, Chicago, and Philadelphia have gone far in that direction. Detroit has made an excellent start, and many smaller communities possess growing collections.

But Washington never will produce a creditable art gallery without government assistance, at least not on a scale ample and dignified enough to fit into the picture of the capital of the richest nation on earth. The Corcoran Gallery, a fair beginning, has scarcely got beyond that initial point. Although it contains a number of notable pieces, the collection as a whole gives foreign visitors no comprehensive idea of the art achievements of Americans, either as creators or collectors.

A properly housed and comprehensive national gallery at Washington inevitably would become the owner and custodian of immensely valuable art treasures, the donations of citizens who wish to leave their collections to the public with the utmost security of tenure. In these affluent days, rich Americans turn more and more toward art as a preferred avenue of spending. European paintings, Chinese vases, Venetian glass, Flemish tapestries, *objets d'art* from the whole world are coming here at a tremendously accelerated rate. It is symptomatic of this whole migration of art treasures that a Baltimore merchant, of humble birth and poor beginnings, has just purchased at a great price Van Dyck's foremost allegorical work. Meanwhile, the

efforts of American artists, while perhaps not yet appreciated at full value, are finding a better market, and as the United States becomes permeated by the art spirit, as art becomes socially recognized as both respectable and noble through the patronage of wealth, domestic art will come to share the applause now lavished on importations. Be that as it may, art in America is distinctly on the boom; and it is high time for the Federal Government to place itself in position to inherit some of the fruits of this development.

The ideal course, no doubt, would be for Congress to provide the plant and accept nonpolitical control. But art generates such enthusiasm among the well-to-do that the gallery might be built by privately contributed funds, providing Congress furnished a suitable site and supplied the costs of maintenance. One of Washington's choicest buildings, architecturally, is the Pan-American Union, financed by the late Andrew Carnegie. But however the plant is secured and endowed, the element of nonpolitical control should be assured. The United States is till too raw a nation, artistically, to warrant leaving the choice and disposal of art treasures to the whims of politics. Particularly should a national gallery be able to defend itself against mediocre gifts presented by persons who mean well and are good citizens.

At present the Natural History Building at Washington houses not only the national art collection, but also the historical collection. These are both out of place in a building devoted to science; moreover, science can ill spare the 150,000 square feet of floor space which these misplaced collections occupy. The only logical solution of this overcrowded condition is a national gallery of art on a scale large enough to inspire respect, and with its future so well assured that it will be an inspiration to the culture of America in time to come.

One other aspect of such an institution remains to be noted. Every year this project is delayed more and more collections and *objets d'art* find their way as gifts to local galleries, even though their donors would prefer to have them on permanent exhibition in the nation's show city, which is destined more and more to become a Mecca for sightseers. In twenty years it is probable that the money value of gifts to a national gallery would far exceed Congressional appropriations to start and maintain the project. While this view of the case perhaps smacks of the commercial, we state it for the benefit of faint hearts among taxpayers, although we are, of course, most firmly convinced that a national gallery of art, even at great expense, would justify its existence many times over. For, in the long range of human history, nations win the regard of posterity proportionately as they revere and safeguard those adventures of the human spirit which receive enduring form in art.

America Becoming Home of World's Art; \$50,000,000 Worth Imported in 2 Years

New York, Jan. 23.

AMERICA is rapidly absorbing the art treasures of the world. That is a general statement, somewhat boastful and neither explicit nor convincing. But we have some interesting figures to show, having obtained them today from authoritative sources.

New York as metropolis and chief entrepot of the country is the corridor through which passes more than 80 per cent of the imported art objects, and is, therefore, a vantage spot for observation.

In the last twenty-four months nearly \$50,000,000 worth of original paintings and sculpture, ancient and modern art objects in almost every material—marble, stone, wood, pottery, porcelain, glass, metals and rare laces, embodying man's attempts throughout the ages to achieve his ideals of beauty—have been checked through the appraiser's warehouse in Washington street, Manhattan.

John P. Hecht, chief examiner, averages the inspection of at least 200 paintings a day. "The bulk are from England and France," he said, "but other countries are being represented, a few paintings from Holland, some from Spain, many from Italy, now and then one from Russia by way of Paris, and recently quite a lot from Germany, the latter of a poorer craftsmanship than came from that country before the war, and probably reflecting a post-war depressed state of mind."

On arrival at the dock, the paintings are taken direct to the appraiser's warehouse, presided over by F. J. H. Kracke. They are elevated to the fifth floor, taken from their crates and under a good light that pours in from four sides of the building scrutinized very carefully by Mr. Hecht who has spent more than twenty years at that work for the United States Government. He is considered an expert, second to none, by the best collectors and connoisseurs of art.

"If the painting is an original, whether it is an old master or the work of a modern artist, it comes in duty free, and we release it promptly to the importer," continued Mr. Hecht. "But if the painting is a fake or a copy, it is liable to a duty of 20 per cent."

"The responsibility of passing upon the genuineness of a painting is often trying, and has turned my office into a supreme court upon art. As the years slipped by I have grown to be more and more and more interested in the subject that dominated my work as a Government employe until now I spend a good portion of my hours off at visiting the galleries and various collections of paintings and other art objects."

Mr. Hecht explained that the new tariff law left art exactly where it was in the old tariff law—everything more than 100 years old, duty free; all original paintings, original sketches and sculpture, duty free; works of art, productions of American artists residing temporarily abroad, also duty free, and all other art objects of less than 100 years' vintage dutiable according to the materials from which made. For instance, if lace, 90 per cent; gold, 60 per cent; embroidery, 75 per cent; metals, 40 per cent; wood, 33 1-3 per cent, etc.

He spoke of Gainsborough's "Blue Boy" and "The Cottage Door," purchased, respectively, at \$500,000 and \$300,000, as leaders among the more costly paintings to come in the last year, both now giving further distinction to the private galleries of Henry E. Huntingdon, at his California residence. He further mentioned the three of the major works of Rembrandt added in the last year to the celebrated art collection of Joseph E. Widener at Lynnewood Hall, Philadelphia.

"Our busy season is from August to March," concluded Mr. Hecht, "for the reason that the American art season is during the late fall, the winter and the early

spring. In Europe the art season comes in the summer months."

It is a notable circumstance that in the last twenty-four months nearly \$500,000 worth of paintings produced by Americans temporarily living abroad has been received back in the United States, where the paintings have found "homes."

Of the \$50,000,000 total value of works of art imported in the same period, about \$35,000,000 of the value represents works more than 100 years old, the remainder being modern original specimens of artistic craftsmanship.

From every quarter of the globe the heirlooms of antique art are being shipped by dealers to enrich our museums and private galleries, which latter gravitate eventually to the public museums, as instanced by the J. Pierpont Morgan collection, the Benjamin Altman collection and the George A. Hearn collection, all in the Metropolitan Museum of Art, viewed last year by 1,100,000 visitors.

The Carnegie Institute of Pittsburgh, the Pennsylvania Academy of Philadelphia, the Corcoran Gallery of Washington and the Chicago Art Gallery will all share in the enrichment of art possession through the bankrupt Old World parting with its treasures, once held as "priceless."

Such New York art critics as the esteemed Henry Tyrrell hold that the lowering prices paid for old European masters are bound to have a stimulating effect on the American classics. Stuart, for example, has mounted as high as \$75,000, while Homer, Inness and Fuller have sold from \$40,000 to \$50,000, and there are a dozen other contemporaneous Americans whose works regularly bring from \$15,000 to \$30,000.

The remarkable feature of influx of foreign art treasures is that no longer is their appreciation a special privilege of the few, but their advent and presentation to view have become more and more a congress of all classes.

The New York season, now in full tide, attracts to the smart Fifth avenue galleries hundreds of people who work, and that means the application of art to business and industry and its expansion into the humblest circles of utility and trade.

Many of the smartest dress designs created by struggling East Side girls owe their inspiration to a study of some fine painting hung in an uptown gallery, and it is quite the same in all of the crafts.

RAYMOND G. CARROLL.

TRIANGLE TO HAVE HALL SEATING 2,000

Plans Call for Auditorium on
B, Over What Now Is
Thirteenth Street.

An auditorium with a capacity of 1,800 or 2,000 people, for the general use of the Government, will be included in plans for development of the Mall triangle and will be located on B street over what is now Thirteenth street. The building will have a passageway for vehicular traffic underneath, giving entry from B street to the great plaza of the triangle, and will extend equidistant on each side of the center of Thirteenth street.

This developed today in connection with a meeting of the Treasury Board of Architectural Consultants at the Treasury Department, where they are taking under consideration several proposed changes in the plan for the triangle.

The auditorium, which, according to present plans is to be a conference hall or a meeting place for Government assemblies, stood out as the principal new development in the program as disclosed to the public. This hall will be in an architecturally important place between the Department of Labor, which is to be built at Fourteenth and B streets, and the building for the Interstate Commerce Commission at Twelfth and B streets.

Labor and Interstate Commerce Commission are known as twin buildings with the architectural motive of the leading hall between. The south front of this meeting hall is to be of majestic architectural composition with columns and other ornamentation and provide a striking central feature between the other two large buildings. Another significant fact in connection with the new hall is that it faces the site which long has been considered for a national gallery of fine arts in the Mall.

Other important changes in the triangle program under consideration today by the board of architectural consultants are the exchange of sites between the Department of Justice and Archives.

This was the first meeting of the board of architectural consultants since enactment of the Keyes-Elliott bill authorizing expenditure of \$115,000,000 in this city and an equal amount in the rest of the country.

March 25, 1924

NATIONAL GALLERY URGED BY NEWTON

Deplores Conditions at New National Museum, Where Exhibits Are Crowded.

ART INTEREST GROWING

Representative Wants Advantages Opened to All.

"One of the greatest needs of the Smithsonian Institution is for a suitable fireproof building, specially designed, in which the National Gallery of Art may be properly displayed for the education and pleasure of the hundreds of thousands of persons from every state in the Union who visit their National Capital annually," says Representative Walter H. Newton of Minnesota, who has recently been appointed by Speaker Gillett a regent of the Smithsonian Institution.

"For scientific as well as artistic considerations the proposed new art gallery building should be erected as soon as possible," continues Representative Newton, "because two of the finest collections in the Smithsonian—the anthropological collection, covering the entire history of man, which is one of the most complete in any museum in the world, and the art treasures, which are worth some \$5,000,000—are now crowding each other into basement rooms and dark corridors."

Representative Newton is especially disturbed because the art collection, particularly in the portrait section, is largely a pictorial history of the country, which he believes should be readily available to every school child visiting the Capital.

Interest in Art.

"While I come from a big city," he said, "I presume it can be said that I represent the views of the great agricultural section of the northwest as well as a great industrial section on the board of regents of the Smithsonian Institution. Because of this it is quite appropriate for me to emphasize at this time that the farmers of the country and the manufacturers are just as deeply interested in art as are the people who live in the great eastern cities.

"Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had until now little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

"The true place of the esthetic, the embellishing and the fine arts in the life of the nation and in the lives of all people can not long remain in the shadow of the purely sordid."

SMITHSONIAN NEEDS NEW BUILDING, CLAIM

Erection of a suitable fireproof building for the Smithsonian Institution is one of Washington's most urgent needs, in the opinion of Congressman Walter H. Newton, of Minnesota, recently appointed a regent of the institution by Speaker Gillett.

The building, he said, should be specially designed to house the collection of the National Gallery of Art. The building should be completed as speedily as possible, he stated, because "two of the finest collections in the Smithsonian—the anthropological collection covering the entire history of man, and the art treasures which are worth some \$5,000,000—are now crowding each other into basement rooms and dark corridors."

The National Gallery collection, Congressman Newton feels, should be made readily available to every visitor to the National Capital, especially to visiting students. The collection is largely a pictorial history of the nation.

Sir Joseph and His Brethren

The collection which the late Curator Wilhelm von Bede of Berlin's Kaiser Friedrich Museum used to call "the richest treasury of Renaissance masterpieces in private ownership," was well on its way to the U. S. last week. Its value: \$6,000,000. Its sale price: undisclosed. Purchaser of the collection and agent for its ultimate distribution to U. S. tycoons was the one firm of art dealers capable of handling a transaction of that magnitude: Duveen Brothers of London, Paris & New York.

In Paris in the spring of 1870 Charles Timbal was a well known art critic and collector, Gustave Dreyfus was a well known banker. Critic Timbal had a collection of paintings, bronzes, sculpture, medals of the Italian High Renaissance of which he was inordinately fond. Banker Dreyfus had a great deal of money.

Came the Franco-Prussian War, Sedan, the fall of the Empire. The Prussians encircled Paris. Fiery Leon Gambetta escaped in a balloon to direct the war from Tours. The beleaguered Parisians were left to eat rats and sawdust bread, shout the "Marseillaise" from the ramparts. Banker Dreyfus had an opportunity to purchase Critic Timbal's collection at a very attractive price. During the next 20 years, when defeated France was re-establishing herself, he had many similar opportunities to add to it.

In 1914, just as France was entering another, greater war, Gustave Dreyfus died in the house near the Parc Monceau where his pictures, his statues were kept. By French law his collection was divided among his son and three daughters, and though Dreyfus *filis* wished to keep the collection intact, his sisters preferred the money. For the past ten years dealers have been delicately led to understand that for a sufficient price, the Dreyfus collection was for sale. There was no lack of offers, but the Dreyfus family were not to be rushed into a sale. Only last week, before the potent checkbook of suave Sir Joseph Duveen, did the Dreyfuses capitulate. Other dealers wagered that if he did not pay the appraised price of \$6,000,000 he paid something very close to it.

It may be unfair to Prince Liechtenstein of Liechtenstein to call the Dreyfus collection the "greatest private collection in the world," but Duveen Brothers got a good deal for their money. The collection is notably strong in sculpture: Verrocchio, Donatello, Leonardo da Vinci, Mino da Fiesole, Bertoldo di Giovanni, Andrea Riccio. Painters include: Giovanni Bellini, Fra Filippo Lippi, Pesellino, Ghirlandaio. There is also a collection of medals and small bronzes which art critics call irreplaceable.

Banker Dreyfus not only collected the works of great artists, he tried whenever possible to have those works the portraits of great Renaissance characters. There is Philip the Handsome of Spain; Princess Beatrice of Aragon; the Princess Medea, daughter of that great swashbuckler and Bergamese Bravo, Bartolommeo Colleoni; Giovanni Bentivoglio, tyrant of Bologna, and the dashing Giuliano dei Medici, murdered in church by the Pazzi.

The Buyers. So long and so spectacularly has Sir Joseph Duveen, baronet, been in the public prints* that many people forget the existence of his brothers four—Ernest, Edward, Benjamin, Charles. Charles Duveen left the firm of Duveen Bros. years ago to start a New York furniture shop of his own under the name of *Charles of London*. Sir Joseph's son-in-law, Armand Lowengard manages the Paris branch. But though Ernest, Edward and Benjamin are partners in the company, actively engaged in its traffickings, the public is not far wrong in believing that Sir Joseph is Duveen Brothers. He is president ("head factor") of the firm. Employees are unable to recall a single internationally important deal which any of the other brothers put through. They hasten to add that once the Dreyfus collection arrives in the U. S. it will *not* be put up for auction.

"Duveen Brothers," a manager explained solemnly last week, "has its important *private* customers."

To the Metropolitan

Last week Manhattan's Metropolitan Museum of Art received notable gifts from 1) a nun, 2) an insurance clerk.

The nun is Mrs. Emilie Thorn Post, relict of Tycoon Edward C. Post. Last May she gave her highwalled villa at Newport, R. I. to the Carmelite Sisterhood for a nunnery, became a novice therein (TIME, May 26). Because nuns must be poor, she last week yielded to the Museum her husband's collection of rare paintings, drawings, miniatures, objects in gold, silver, marble, bronze.

The clerk was the late William Christian Paul, who until his death last January worked for Metropolitan Life Insurance Co. by day, pored over books on rare oriental fabrics in his Bronx home by night. Out of his small salary, bit by bit, he spent between \$30,000 and \$40,000 for old Chinese court robes, Tibetan embroideries and similar textiles. This bequest to the Museum was his entire estate, was uncontested by his nephew, only heir. Last week Alan Priest, the Museum's Curator of Far Eastern art, said the fabrics were worth far more than Donor Paul's expenditures, also said the gift makes the Museum's collection of Chinese textiles second only to that in the Imperial Palace Museum in Peking.

*Sir Joseph's paramount position as an art expert is acknowledged by all but other experts. His latest public appearance was two months ago when he paid a reputed \$100,000 to Mrs. Andrée Hahn of Kansas City, Mo. to settle out of court her libel suit for five times that amount.

He had hindered her selling a picture to the Kansas City Art Museum by asserting that her picture which she believes is da Vinci's *La Belle Ferronière* was a copy of an original in the Louvre (TIME, Feb. 18, 1928 *et seq.*).

Commented *Art Digest* at the time:

"If Sir Joseph had not settled the famous case of Hahn v. Duveen . . . *The Art Digest* on authority which it considers infallible, would have expected a witness to have been produced . . . who would have sworn that he painted at least 20 pictures that have passed into the collections of leading American connoisseurs . . . as the works of immortal old masters, fully authenticated by the experts whose word is considered sacred."

But either within or without the District of Columbia, current appropriations, even to the limit authorized by the present bill, can not cope with the neglect of past years. The present rate of expansion would use all the available money, if there were no arrears and no 125 per cent hurdle to block purchases.

The emergency seems to call for heroic measures. The issue of serial bonds which could be repaid from current appropriations would insure the securing of essential areas before they are absolutely destroyed for park purposes. Bonds are not sinister instruments for incurring public debt; they are a legitimate method of distributing the cost of permanent improvements without laying impossible burdens on the public through current taxation. Who can doubt that parks and parkways are permanent improvements or that capital investment in park lands is not properly current expense?

The accumulated needs of a quarter of a century involve capital expenditures far in excess of reasonable annual appropriations. If the land could be expected to lie idle for the next quarter of a century as it has since the dawn of history, annual appropriations might in time take care of the purchases but the delay of ten years, five years or even one year will mean the permanent loss of land which should be owned and controlled by the Federal government.

Public Sentiment in the United States.

In two transcontinental trips through most of the States of the Union the writer has found a substantial sentiment on the part of the people of the United States in favor of making their Federal city a worthy Capital, the possession of all from Maine to California.

In the public buildings problems which have arisen out of a \$50,000,000 program authorized by Congress, we have another land planning situation which needs solving. Unless we can bring into public ownership the entire triangle south of Pennsylvania avenue it is impossible to replan and use it to advantage for public buildings which will be a permanent credit to the nation. This means definite separate appropriations to purchase the spaces within the triangle not now owned by the United States.

Money Needed Now.

There is no way to escape the expenditure of substantial sums of money to bring into public ownership the parks and building sites needed to insure the worthy development of the Nation's Capital. The 125 per cent price limitation should be removed.

At most the amount of money needed to provide parks and building sites which will endure as long as Washington endures will amount to a few cents per capita for a period of years when spread among all the taxpayers of the United States.

If, through the issue of bonds, the areas threatened with immediate devastation can be secured now, the people of the United States will be saved money in the end; but even more important than the money they will preserve for their Federal city the beautiful landscape frame it was meant to have and provide those stately buildings in orderly arrangement which will make Washington the wonder of the world and the pride of the nation.

The Future of Washington

By HARLEAN JAMES

Executive Secretary American Civic Association.

(Continued from yesterday.)

The prodigious accomplishments of the steam shovel in the last seven years have already removed many acres of rolling woodland and shaded stream-side from any possibility of use for public parks. The Virginia palisades of the Potomac which, for centuries unnumbered, have graced the picturesque river are now threatened by the devastating hand of the subdivider. The upper reaches of Rock creek will soon be cleared of trees and the waters turned into underground sewers if the example of the tributary streams within the District of Columbia is followed.

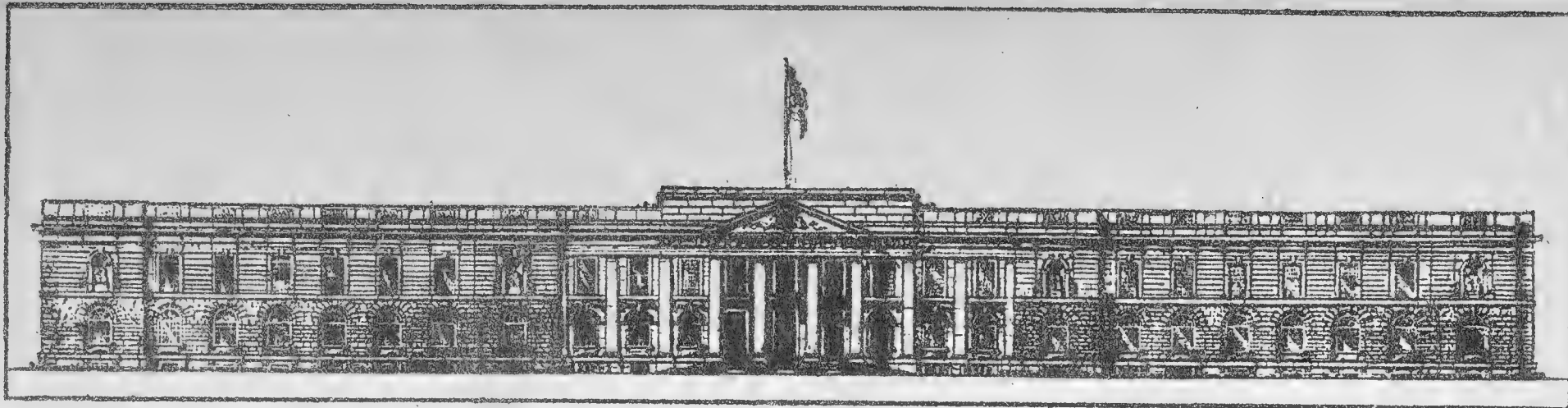
Virginia and Maryland.

For all the permissive law of 1924 to provide for the purchase of park lands within Virginia and Maryland no feasible plan for furnishing the money has been evolved. In the meantime, private capital is flowing in to exploit proposed park sites for profit. Soon it will be too late. The most inspired plans in the world will avail nothing if we do not find a way to bring into public ownership the miles of priceless water front now held by private individuals.

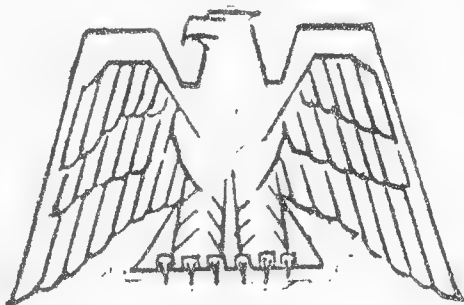
In the last resort, is the primary responsibility not on the Federal government? Property owners of the District of Columbia pay a high per capita tax. They do, and should, bear their full burden. It is not their fault that the nation allowed to pass into private ownership land which is now needed to protect and serve the National Capital.

As to the environs of the District of Columbia in Virginia and Maryland the only hope lies in the immediate availability of considerable sums of money, possibly to be matched by similar amounts on the part of the State, with which to purchase park land in the Washington region outside of the District of Columbia.





THE NATIONAL GALLERY OF ART



ART was given consideration in the act establishing the Smithsonian Institution, but for a long period little progress was made, other interests of a scientific nature taking possession of the field. The struggle for recognition and a home has gone on for three quarters of a century and is not yet ended, as is well attested by the fact that the art collections today occupy space in five different buildings, four of these in Washington and one in New York City. The Gellatly Collection, presented to the Institution for the National Gallery in 1929, and valued at several millions, is held in New York owing to the fact that accommodations for its installation are not available in the National Capital.

In 1920 a number of the groups were installed in the North Hall of the Natural History Building. To this assemblage, with others added later, the term National Gallery of Art is applied. These exhibits are conveniently reached by both north and south doorways of the building, though the space is very inadequate to meet the needs of the growing Gallery. Of first importance in this group (1) the Harriet Lane Johnston bequest; (2) the Ralph Cross Johnson collection of Old Masters; (3) the Evans collection of 152 American paintings; (4) the Beck collection of portraits of Civil War survivors; (5) the National Art Committee's splendid series of World War portraits; and (6) the Pell collection of rare examples of European pottery, porcelains and metal work.

Congress having set apart that portion of the north side of the Mall between Seventh Street and the Natural History Building for a National Gallery of Art, the sum of \$10,000 was privately raised to secure plans for such a structure. These plans, prepared by Mr. Charles A. Platt, under appointment of the National Gallery of Art Commission, created by the Smithsonian Institution, were submitted to the National Commission of Fine Arts and were approved with certain reservations as to the amount of the space to be occupied so as not to block the extension of Ninth Street through the Mall. In the new building program the National Gallery of Art would have a more favorable location on the west side of the Natural History Building, facing the Mall.

From the Shipping News. • May 12, 1931

(Contributed by The National Commission of Fine Arts)

W.H.A.



Suggests the Trend of
the NEW DEAL. ?

July 12, '33

Star A Great Art Treasure. July 12, '33

Announcement is made of the purchase by one of the largest art firms in the world of the Gustave Dreyfus collection, now located in Paris, for transport to the United States and probably for sale in this country as a unit or by items. The collection has been valued by the owning family at about six million dollars, and though the amount paid for it now has not been disclosed, the sum is believed to be an approximation of that figure. This is rated as the "largest single transaction ever achieved in the realm of art."

The Dreyfus collection comprises several hundred items, all of the "Italian high renaissance." It includes paintings, sculptures, panels, bronzes, terra cottas and medals. It comprises works of Verrocchio, Leonardo da Vinci, Desiderio da Settignano, Francesco Laurano, Mino da Fiesole, Rossellino, the Della Robbias, Francesco Cossa, Filippo Lippi, Filippino Lippi, Bellini, Neroccio, Donatello, Bertoldo, Bellano and scores of others whose names are familiar to students, creators and appreciators of art. For fifty years this great treasure has been housed in apartments of the Dreyfus family in Paris. It was started about sixty years ago, shortly after the Franco-Prussian War, by Gustave Dreyfus, a wealthy French banker, who for forty-three years after labored unceasingly to improve the quality of the collection.

Interesting speculation is aroused as to the possible future disposal of this rare assemblage of art. It is most desirable that it should be kept intact. Yet purchasers for so costly a collection as a whole are rare. There may be some American connoisseur who is rich enough to take it as it stands and either house it for his own pleasure or give it to one of the great American museums of art. Such a treatment would entail an outlay of much more than six million dollars, in terms of the profit of the present purchaser and the provision of a proper housing for the collection. Would it be beyond the range of reason to suggest that this treasure be secured for the Nation with emplacement in Washington in the National Gallery, a permanent home for which is soon to be created?

Let us hope
it will be
Came from Europe

probably purchased

Mellon, Untouched by Strain Of Tasks, Near 76th Birthday

Begins 77th Year Tuesday; Father Lived to Be 96, Mother to 93.

(Associated Press.)

A shy, delicately featured, slender man, custodian extraordinary of the biggest assortment of money bags the world has known, soon will enter his 77th year.

And the indications are that Andrew William Mellon, Secretary of the Treasury and dean of the Hoover Cabinet, will take the next lap with the placid, sure-footed stride that has brought him apparently unruffled through combat with Congress and the other turbulent periods of official life under three presidents.

On Tuesday Mr. Mellon will celebrate his 76th birthday. He will spend the day probably very quietly here or in his Pittsburgh home.

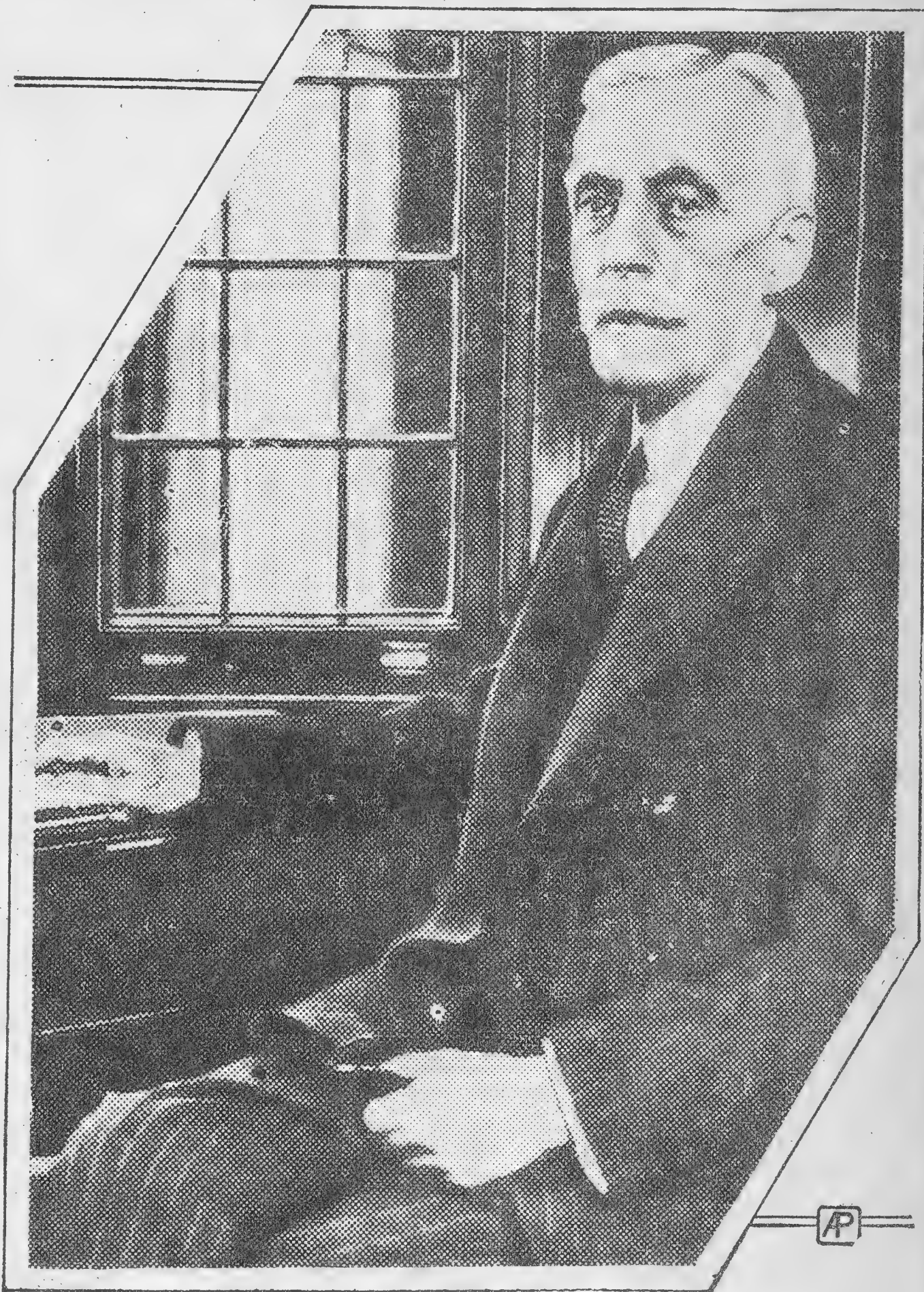
A year ago, after three-quarters of a century of living, he said he found "life full and interesting." He expressed the wish that he could live to see the next three-quarters of a century in American life.

Mr. Mellon's father, from whom he inherited a great banking business and a fortune, lived to be 96. His mother attained the age of 93 years.

He does not look, however, like a man of great physical stamina. Thick white hair on a long slended head above shapely cut features and a pinkish white complexion gives him the fragile appearance of fine china. A gentle, diffident manner and dreamy blue eyes belie the title "watchdog of the treasury."

From his fifteen-room apartment on Massachusetts avenue, he often walks the mile to his office, even on blustery mornings. Frequently he walks home again to enjoy a substantial lunch more like the old-fashioned midday dinner.

Returning to the Treasury Department in his motor car, an old black



Andrew W. Mellon, Secretary of the Treasury, enters his 77th year March 24, seemingly in excellent health despite the strain of holding world's biggest financial job under three Presidents.

limousine, as aristocratic-looking as its occupant, he usually stays at his desk until 6 o'clock.

His dislike of display and personal propaganda is proverbial. Rated a

poor "mixer" in the ordinary sense of the word, he is reputed a delightful companion and gracious host, who enjoys small dinner parties where the guests are selected friends.

Andrew Mellon, now 75 years old, is the head, through ownership, of half a dozen of the greatest corporations in the world. Under three Presidents he has shown himself to be one of our greatest Secretaries of the Treasury, reducing the public debt by billions each year.

If Mr. Mellon were a railroad conductor they would tell him he was too old and he would have to give up his job.

If he were a workman, seeking employment, he would have to get his hair dyed black, and lie about his age.

The best years of a man's life, for useful work and for intellectual enjoyment should come after 70. At 90 a man should rest.

(Continued on Page 2, Col. 6.)

off to London as minister
Feb 17th 1932

PORTRAIT BY TITIAN IS SOLD FOR \$20,500

Gainsborough Painting Purchased
for \$6,500 as Erlich Galleries
Collection Is Sold.

By the Associated Press.

NEW YORK, April 3.—The three-quarter length portrait of Archbishop Querini, by Titian, brought \$20,500 last night in a sale of 90 paintings from the collection of the Erlich Galleries. J. W. Ashley purchased the painting as agent for a private collector.

A portrait of Ralph Leicester, Esq., by Thomas Gainsborough, was purchased by the Ferargil Galleries for \$6,500.

The Titian canvas came from the collection of the late Friedrich August von Kaulbach of Munich.



1227

THE EVENING

SITE FOR NATIONAL GALLERY CHOSEN

Art Building to Be Given by Unidentified Donor Will Front on Mall.

Location of the proposed National Gallery of Art has been fixed for B street northwest between Twelfth and Fourteenth streets. This area, originally selected in the triangle plans for the Commerce Department Building, which was later moved to the section between Fourteenth and Fifteenth streets north of C street, has been definitely assigned to the new art gallery, to be presented to the Capital by an unnamed philanthropist. The building will cost in the neighborhood of \$10,000,000 and it is reported will be the gift of Secretary of the Treasury Mellon.

The other outstanding need of Washington, in the view of the fine arts body, is an auditorium of semi-public character, to be administered by an agency similar to the board of regents of the Smithsonian Institution, for great occasions of national importance. A movement is now on foot to advance construction of such an auditorium backed by a national patriotic organization on land already available within the triangle.

The National Gallery of Art Building to stretch for two blocks along B street directly opposite the Mall from the Department of Agriculture main group, is to house America's most important collection of art works. Into it, under plans now in preparation, will be moved many of the masterpieces of art already housed in the gallery of the National Museum. It will be hedged about by relatively few of the restrictions which now prevent the entrance of many art pieces into the Freer Gallery. The latter art collection, in so far as contemporaneous collection is concerned, is given over to art of the Far East.

Auditorium Held Inadequate.

The Commission of Fine Arts regards the present Washington Auditorium as inadequate to meet the needs of the city, both from the esthetic and practical standpoint. Few restrictions of any kind are placed on use

of the auditorium for exhibition purposes, according to members of the fine arts body, who would like to see in Washington a larger auditorium devoted entirely to gatherings of a national character, and not available for purely exhibition purposes.

At the same time, the commission let it be known today that it is opposed to any construction work of any kind on the Mall between Seventh and Ninth streets. Charles Moore, chairman of the Fine Arts body, explained that in carrying out the Mall plan, with its imposing rows of Government buildings as projected in the final plans, there must be some breathing space in the row of formal architecture.

Mr. Moore insists that this area of two blocks in an east and west direction and four blocks north and south be maintained as a breathing space, to be given over entirely to park purposes, broken by fountains and walks, and to shatter the almost unbroken line of masonry to front on both sides of the Mall under the completed plans. B street, of course, will eventually be carried through Sixth street to its junction with Pennsylvania avenue.

Mellon's Name Mentioned.

More than a year ago overtures were made to the Public Buildings Commission on behalf of an unnamed philanthropist to present the Capital with a building to house a national art gallery. Senator Smoot, chairman of the commission, has never divulged the name of the sponsor, but it has been generally understood, and never specifically denied, that the proposed donor is Secretary Mellon. Provision is made on triangle plans already approved by the architects of the triangle for location of the building on B street northwest, between Twelfth and Fourteenth streets. These plans must have the approval of the Secretary of the Treasury and have not yet been made public.

Contrary to popular belief, Mr. Moore said today the plan for placing most of the buildings to house the executive departments of the Government on the Mall in the triangle, is not a development of the last four or five years, although legislation authorizing the purchase of the triangle and construction of a few of the buildings is of recent date. First provided for in the plans for the Capital drawn by Maj. L'enfante in the latter part of the Eighteenth century, the McMillan commission of 1901 drew up a far more definite scheme of procedure under which Congress and the Treasury Department is now proceeding. Virtually the only changes in this plan, insofar as placement of the Administration Buildings of the Government is concerned, is provision for a few semi-official agencies, such as the Freer Gallery, the National Gallery of Art and the proposed auditorium, which is proposed to go in east of Seventh street and south of Pennsylvania avenue.

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Star

Nov. 9, 1927

USES OF AN ART MUSEUM

ENJOYMENT AND EDUCATION

The Former Dependent on the Latter—A Worcester Layman's Views

"Random thoughts on the use and purpose of an art museum," from a layman's point of view, are contributed to the current number of the Bulletin of the Worcester art museum, by Lincoln N. Kinnicut, who serves the museum as treasurer.

I know there are different ideas in regard to what an art museum should be and what it should attempt, writes Mr Kinnicut. Personally, I believe an art museum's first purpose should be to give real enjoyment to those who already love objects of art and know about them, or to those who wish to acquire that knowledge by being given the opportunity to see works of art of undisputed merit.

To me it seems that among museums the art museum stands alone in the sense of not being primarily a collecting museum for educational purposes. Many of us visit an art museum for the first time, and perhaps for many times afterward, to see certain pictures which have been brought to our attention either through reading or from a desire to see a celebrated picture about which the world is talking.

At first, even if we have no particular taste in that direction, we feel that we must have at least a superficial knowledge of pictures and sculpture, and art in general, as a necessary additional pass key to the pleasing ability of often sharing and contributing intelligently in general conversation. In this respect the art museum has a purpose as an educational factor, but it is only subordinate, as it is in other ways where the educational and enjoyment-giving properties are closely and necessarily blended.

I think that pictures and sculpture are like words, vocalized thought, or perhaps more accurately vocalized sight, the telling of what the artist thinks he sees, not perhaps actual vision but vision enhanced by the gift of imagination. Possibly as individual direct thought they are truer than words, for although the actual workmanship owes much to acquired knowledge and experience, the spirit itself, of the picture, can be only originally or independently conceived. The pen of the author is necessarily more restricted by prevailing opinion and ideas than the artist's brush.

The first results of an art museum are necessarily educational, and to many of us superficial only, but gradually we learn to like certain pictures and we want to see them again. We find in them something that ap-

grows, but there is always plenty of room. We make journeys to art museums to see again the originals, and we find them in their old homes ready to greet us with the same charm of our first meeting, and through them we discover many new friends, some of whom we take back with us to add to our own private mental gallery.

An art museum should, I think, be for "most of us," not for the comparatively few who already have the happy possession of art knowledge, for "most of us" have only a vague idea of art, and are very ignorant until we have the opportunity of seeing the visions which have been seen and told by those whose mission it has been in this world to give to others what has been vouchsafed to them.

For these reasons our art museums should contain as nearly as possible the pictures and sculpture and other works of art which give real enjoyment to those who know, and acquisitions should be made from that point of view and not solely for technical or historical knowledge or for classification of epochs or schools of painting. The best is not too good for us and from knowing and appreciating the best we shall see clearer and learn much.

The enjoyment of the stars is not lessened by our first knowing the planets.

In ancient Greece where sculptured art attained the highest ideal beauty the world has ever known, its sculpture and its architecture were in the open air or in the public places, true art museums for the people's enjoyment and education.

Naturally the question arises, does the enjoyment of art depend on education and does it depend, in a large degree, on education derived from art museums? Certainly, I admit that it does. But how is that knowledge acquired? and my answer is: By the gradual process of ascending degrees of enjoyment—through better and truer appreciation.

As I have said before, some one picture seen by chance, may give us pleasure, and we have found a new enjoyment. This may be increased by seeing other pictures—and then our art education has begun. We visit other museums, each contributing some new knowledge through appreciation. This often leads to study and careful investigation, and from the very start it is not a dry, uninteresting lesson that we are obliged to learn, nothing that is absolutely required of us. It is the only school book which we can study or throw away at our own pleasure, and but few of us cast it aside after we have read the first or second lesson.

Perhaps, after all, what I have written rather tends to the educational duty of an art museum, but if this is so, it certainly is for the education of enjoyment.

peals to us, to our imagination, to our dream life. It may be only one picture, a Raphael Madonna, a Rembrandt portrait, a Rubens, a Van-dyke, a Gainsborough, or perhaps some modern picture—no telling what it may be. But from this one picture we are led on to other pictures and we find true enjoyment and new dreams.

Gradually we begin to see something more and we try to understand, and when we leave the museum we find that we are taking away with us new impressions, and we see new colors and new effects of light and shadow in our daily walks or even in our own homes. Sunlight and fire-light, shadows in the woods, color on the sea and the rocks and the hills, all give us new and unexpected pleasure and we begin to see what the artist sees, and is trying to tell us. Then the museum and these new ideas start to react on one another. Pictures begin to appeal to us for their beauty alone. If a masterpiece makes a great impression on us we want to see more pictures by the same master and we begin to know something about the work of the old masters—and then the new masters—and we see many pictures of all schools.

Our first ideas may be greatly changed and we gradually make, in our minds, a little private art museum of our own—with a museum committee of only one member—ourselves—and we change about the pictures and the sculpture as we wish.

We make our acquisitions from all galleries, from all artists and from all countries, taking what pleases us most, and our gallery grows and

CLUB WOMEN TO OPEN DRIVE FOR NATIONAL ART GALLERY

General Federation Also to Campaign for Federal Fine Arts Commission—Unit to Smithsonian Institution Urged

BERKELEY, Cal., June 14 (Special Correspondence)—A campaign for the establishment of a national art gallery and for a federal fine arts commission will be launched in December by the General Federation of Women's Clubs, under chairmanship of Mrs. Rose V. S. Berry of Berkeley.

Mrs. Berry is national chairman of fine arts in the federation and her department in its year's work stands pledged to such a campaign and to a renewed war on billboards.

"Congressmen and senators will be informed that there is no place in America where an American collection of art can be shown adequately, and that the Smithsonian Institution is losing annually valuable works of art because it has no room in which to place them. A unit to the institution will be asked, said Mrs. Berry, in discussing her plans with a representative of The Christian Science Monitor. She added:

We also hope to have created a Federal Fine Arts Commission for whose work there will be a Government appropriation. This commission will be asked to serve without pay, and it is possible it will be composed of Cass Gilbert, John Russell Polk and two painters, one of whom will be a landscape painter.

Billboard Ban Sought

Upon authority of 2,000,000 voting club women who twice have adopted resolutions condemning advertising signs which disfigure buildings and interfere with the rights of the taxpayers to full enjoyment of outdoor beauty by concealing attractive areas along our public highways, we will seek legislation that will forbid, or at least limit, further encroachment on nature's loveliness.

The Fine Arts department of the federation, through its various divisions and committees and state art department units, have during the last year held 5000 art programs in various sections of the country; held exhibits in 321 towns in 38 states and co-operated with 400 clubs organized for a study of art. Four thousand of the federation's 40,000 clubs have featured art on one or more of their year's programs.

Uniform art teaching standards in public schools, stronger courses in art in high schools and more industrial art schools are some of the aims of the fine arts department, in working with its various state units.

Music Program Planned

Mrs. W. S. Little of Massachusetts, national art chairman, is urging that each state art chairman engage an art exhibit for a certain month or months during the coming year, then offer it to the various clubs in her state and make for it as large a circuit as possible.

A reform in music in Sunday Schools is also a work to be undertaken this year by the Fine Arts department under chairmanship of Mrs. Marx Oberndorfer of Chicago, music chairman.

In her prospectus just issued Mrs. Oberndorfer asks every club in the General Federation to hold during the year a community music memory contest, to celebrate National Music Week with suitable programs each day, and to see that young musicians in their community become familiar with the work of the best American composers.

POST December 15, 1923

GALLERY PROPOSED FOR ARCHITECTURE

Recommendation Made to Regents of Smithsonian Institution.

Recommendations calling for the inclusion of a division of historical architecture in the National Gallery of Art were made by the National Gallery of Art commission in its annual report presented to the meeting of the board of regents of the Smithsonian Institution. The report stated that the division should seek to establish standards of architecture, furniture and landscape architecture for the benefit of students and others interested in the preservation of historic buildings of America.

William H. Holmes, director of the gallery, reviewed the year's activities and reports of standing and special committees were read. Assurances were given that provision would be made in the near future for the plans of a building for the National Gallery of Art. Congress at its last session authorized the raising of funds for a gallery building and provided a site for it in the institution grounds.

Attention was called to the fact that the collection of war portraits is now on permanent exhibition in the national gallery, after having been exhibited in 25 cities throughout the country. The last portrait to be completed was that of the Queen of Belgium.

The vacancies on the commission were filled by the selection of James E. Fraser and Joseph Breck. The election for a full term of four years of Edwin H. Blashfield, Joseph H. Gest and Frank Jewett Mather, jr., was recommended to the Smithsonian regents.

GREAT ART CENTER SOUGHT FOR CITY

National Gallery Building Is Objective of Drive by American Federation of Arts.

FIRST STEPS ARE TAKEN

Congress Sets Aside Site—Money Available for Plans.

A National Gallery of Art, housed in an adequate building in Washington, is the objective of a nation-wide campaign launched by the American Federation of Arts, with 350 chapters located in all parts of the country.

Two steps have been taken toward obtaining such a building, it is pointed out. The first was the passage of an act by Congress which set aside a site—on ground already owned by the government—for the desired building. Under this act the gallery building is to be located in the Mall, near the other buildings of the Smithsonian Institution, which is the custodian of the National Gallery of Art.

The second step, taken within the month, was the decision of the National Gallery Commission, appointed by the board of regents of the Smithsonian Institution to organize and promote the work of the National Gallery to obtain architects' plans for a National Gallery building. At the annual meeting of the commission here December 11, it was announced that \$10,000 had been privately subscribed to pay for these plans.

In the legislation enacted by Congress providing a site for the National Gallery building, the regents of the Smithsonian Institution were authorized to prepare preliminary plans for a "suitable fireproof building with granite fronts for the National Gallery of Art." But the legislation also provided that the building was to be erected, "when funds from gifts or bequests are in the possession of the said regents."

Those behind the campaign for a building point out that "Washington is destined to become a great educational, as well as governmental, center. In fact, its educational facilities, including the scientific research bureaus of the government and the Library of Congress, are already great, but without a national gallery of art it would be incomplete. Such a collection and setting as is found in the National Gallery in London, in the Louvre in Paris, is the demand, and a demand that Congress will accede to when it is made to understand that millions of Americans are interested in such an institution for their National Capital."

BOOST FOR CAPITAL SEEN BY SENATOR

Sackett Finds Country Inter- ested in Development of Washington.

The people of the United States are more favorable to proper development of the National Capital than ever before and want to see it improve, in the opinion of Senator Sackett, Republican, of Kentucky, a member of the Senate District Committee.

Senator Sackett, who is in Washington for a brief time today, attributed the increasing interest in the Capital City among Americans generally to motor traveling, which, he said, is bringing a larger number of people to the seat of Government and enabling them to see what has been done and what is proposed.

"The more people you can get to visit Washington, the more boosters there will be for the National Capital," Senator Sackett observed.

He reiterated his own interest in the continued improvement of the city, declaring that he thought it should be a criterion for the Nation.

Senator Sackett said he intended to study from all angles the question of whether hydro-electric power development should be permitted on the upper Potomac or whether the natural beauty of Great Falls and the gorge below it should be preserved in its natural state for park purposes before forming an opinion on the question. He has not had opportunity, he said, to follow developments this Summer since the Potomac River Corporation applied for a preliminary permit for the power project. The power project is being opposed by the National Capital Park and Planning Commission and by a number of local and national organizations on the ground that it would destroy one of the scenic attractions of the Capital.

Informed that local civic groups have been giving considerable thought during the Summer to the present status of fiscal relations between the United States and District governments, Senator Sackett indicated he would be in favor of an inquiry into the subject, without expressing any opinion as to the present arrangement.

For several years the Federal share of maintaining the National Capital has remained at the lump sum of \$9,000,000, while the total of the annual District appropriation act has been going up steadily.

The National Gallery.

Announcement is made of the donation to the National Gallery of twenty-one portraits of notable persons whose names are associated with the story of the Great War. These are the work of an eminent artist, being, in fact, studies in oil for the large canvas which depicts the signing of the Versailles treaty in 1919, now hanging in the gallery. This is a valuable addition and in line with the development of the national collection. But the fact of moment is that there is no space in the main gallery for the hanging of these pictures, and they must be displayed in a room on the third floor of the building quite separated from the gallery proper. This is the latest evidence of the need of a new building distinct from the National Museum for the housing of this important collection.

The National Gallery is already recognized as one of the important American assemblages of paintings. In quality and in range it is for its size indeed choice. It is assured of rapid growth along the same lines of high artistic standards when space is provided for a proper display. Gifts to the gallery are pledged on the basis of a new structure, the need of which is recognized in Congress and provision for which, it is hoped, will soon be made.

There are now stored away at the gallery a large number of portraits of early Americans of different periods that cannot be identified. The painters neglected to mark them, and there is at present no means of exhibiting them in the hope of identification. They are mostly works of high grade in art technique and are in all cases interesting examples of American portrait painting of the earlier times. In a new gallery building there would be opportunity for their exhibition and possible identification.

This need of a proper housing for the National Gallery should be pressed upon Congress at the next session to the end of legislation for the erection of the building without further delay. The Government's building program, now starting, should include, in at least the second group of structures authorized, a suitable home for this truly American gallery of art.

The Soviet Sells

Contrary to denials, the Soviet government is selling some of the finest pictures from the Hermitage Museum in Petrograd. And, also contrary to denials, Mr. Andrew W. Mellon, the American Secretary of the Treasury has purchased "The Annunciation" by Jan van Eyck and at least five other major works, including a Rembrandt and a Van Dyck. It is not known what prices he paid, but since the Russian government has asked figures that the art world has regarded as almost prohibitive, the pictures must have cost him nearly \$2,000,000, and possibly much more.

The art firm of Knoedler's has arranged these sales, and, according to report, has itself become the owner of one or two Hermitage masterpieces. The utmost secrecy has been employed throughout the transactions. It is not known exactly how many pictures have been brought to America. THE ART DIGEST in its next number hopes to give more details.

Several stories have been circulated in explanation of the fact that Carl Henshel, head of Knoedler's is acting as commissioner for the Soviet government instead of Sir Joseph Duveen, who is proud of being called "the world's greatest art dealer." One is rather humorous, involving the trouble of Sir Joseph's nephew, Lowengarde, at the Russian border. The reason given most credence by New York art dealers, however, is that Sir Joseph, on finding how high the Soviet's prices are, and that the Soviet would pay only a small commission for selling, decided the job would be unprofitable. Every art dealer is wary of commission selling because he fears that pictures he offers to his best customers will afterwards be proffered by someone else at lower prices,—something calculated to establish a bad feeling between dealer and client.

The Rembrandt Mr. Mellon bought is believed to be either "A Turk" or the still greater "Portrait of a Man." The famous Hermitage portrait of Rembrandt's son Titus (already smitten with consumption) is in America, maybe as Knoedler's, maybe as Mr. Mellon's. The Van Dyck bought by Mr. Mellon is said, almost authoritatively, to be the splendid "Philip Lord Wharton," outdoor and velvet-clad. The famous and magnificent Chardin, "The House of Cards," was brought to America. Report said the Wildenstein Galleries had bought it; this Mr. Felix Wildenstein denied.

Art Dig 11, May 15, 1931



MELLON

A recent issue of the London Illustrated News contains two pages of pictures by the Great Masters bought by Andrew Mellon during his visit to Europe last summer. They are from Russian art galleries and cost \$9,000,000. They are for Mr. Mellon's private collection.

From the Cadiz Collection
Dec. 1931

Notes of Art and Artists.

IT was understood last season that in August of the present year William H. Holmes would resign the directorship of the National Gallery of Art and retire, having more than completed his regulation period of governmental service. But the position of director of the National Gallery of Art is not easy to fill, and as Mr. Holmes' health has greatly improved recently he has acceded to the request to retain the directorship for two more years, and, putting aside the plans he had made for independent scientific work and writing after his retirement, has turned his attention to a plan for the development of a great national portrait gallery, giving to it the benefit of his best thought and years of experience in the fields of art and science.

The National Gallery already has a nucleus for such a collection in the group of portraits

of persons notable in connection with the World War, painted by order of a self-organized committee and presented to the Government some 10 or more years ago. Besides the special collection there are in the possession of the National Gallery certain notable portraits derived from other sources, such as the great self-portrait of Benjamin West, the portrait of William T. Evans by Alphonse Jongers and other examples.

Presumably any national portrait gallery would be, in a measure, patterned after the National Portrait Gallery of Great Britain, and should comprise portraits of those who have attained great distinction through position or service, and portraits which are at the same time genuine works of art. Such a gallery would, in time, become a national monument and would at the same time witness to the art of America at its best. But it is a large project and one which must be developed with the utmost deliberation.

*Miss Lila Meeklin in
The "Star" Sunday, October
24 1930*

THE FEDERAL CITY.

By WILLIAM TIPTON TALBOTT.

Pride, the right kind of pride, is a good thing in man or woman; and local pride is a good thing in any community. In which connection the following extract from Helen Nicolay's "Our Capital on the Potomac" is interesting:

"The city hotel was the 'one good tavern' mentioned by Oliver Wolcott in a dismal letter to his wife, in which he intimated that Washington had gone mad:

There appears to be a confident expectation that this place will soon exceed any in the world. Mr. Thornton, one of the Commissioners, spoke of a population of 160,000 people as a matter of course in a few years. No stranger can be here a day, and converse with the proprietors, without conceiving himself in the company of crazy people. Their ignorance of the rest of the world and their delusions with respect to their own prospects are without parallel.

This was in the year 1800 when the Federal Government was just establishing itself here. In consideration of the fact that in addition to Mr. Wolcott there were some others whose view of the living present was unrelieved by visions of the roseate future, a French diplomat among them exclaiming, "My God, what have I done to be condemned to reside in such a city?" it is evident that the civic pride of the earliest Capitalians was not less than 100 per cent plus.

How long continued was the dazzling outlook of the Federal City of the days when Georgetown was called "a town of houses without streets" and Washington "a city of streets without houses" is uncertain. But the unfinished condition of the Washington Monument from the laying of its corner stone in 1848 on through the Civil War to its dedication in 1885 seems to indicate that civic pride unlit by the glow of recent revolutionary fires, in the course of time gave place to civic apathy. It was 1871 before it began to glow again, and for a time it glowed in the breast of a single strenuous individual.

As is pretty generally known, Alexander R. Shepherd—"Boss" Shepherd—as head of the celebrated Board of Public Works and then as Governor of the District's short-lived terri-

torial government, was the hard-boiled pioneer who in the early seventies of the nineteenth century awakened dormant Washington to the thrill of life. Big and strong and loud-spoken, resourceful and fearless, he literally dug the city out of its state of apathy and broke the final trail to the goal of Washington, Jefferson and L'Enfant. And while he dug he planted trees, and with the growth of the trees the looks of the city improved and kept on improving.

Then, in 1900, the centennial of Washington was celebrated. Henry B. F. Macfarland, at that time one of the District Commissioners, was largely instrumental in making the celebration a success, and in one of the optimistic and forward-glimpsing addresses for which he was famous it was he who first spoke of "The City Beautiful." The phrase caught the public fancy, and the civic enthusiasm of our early days was renewed, though with a less startling glow than that of 1800. So that today we dream of Washington as the future queen of all the beautiful cities of the world. And the stranger who remains here for a day is more apt to be convinced that the dream may come true than to conceive himself "in the company of crazy people."

A city is very much like a citizen in respect to external appearance. An Apollo in slovenly attire is more unsightly than a country bumpkin dressed a la mode. An architecturally magnificent Capital with unkempt lawns and weather-stained residences and disreputable streets is not as beautiful as a small town proud of its tidy tout ensemble.

Of course the great mass of our inauguration visitors will be too much interested in the Pennsylvania avenue pageant to pay particular attention to outlying streets as to whether they are shabby or attractive. But the tourists who at other times appear in increasing thousands are more critical than perhaps the average citizen imagines. This is their city. They are invited and urged to accept it as theirs, and they are more and more inclined to the idea. There is no Washingtonian so humble that he may not contribute to strengthen their sense of honorary citizenship here, if by nothing more than a hospitable smile and a helpful word.



100-100



HUGE ART GALLERY PLANNED FOR CITY

**National Commission to Seek
Building to House \$7,000,000
Government Collection.**

DIRECTOR OUTLINES DETAILS

**W. H. Holmes Tells of Purpose to
Help Education—Organization
of Work Already Begun.**

Washington is to have a great art gallery, housed in a beautiful and appropriate structure, if the plans of the National Art Gallery commission, recently created, are carried out. The commission is concerned with the promotion of American art, and the maintenance and development of collections valued at \$7,000,000, now belonging to the government.

The greater part of this collection is housed in the natural history building of the National Museum, where experts say it is not shown to the best advantage. The gallery is a legal depository of all works of art belonging to the government not assigned to other departments. It is under the administration of the Smithsonian Institution.

W. H. Holmes, director of the National Gallery of Art, and a member of the commission, said last night that the commission is just now organizing its work.

Director Holmes' Statement.

He added that it has as its purpose not only housing of the government collections, but the promotion of administration, development and utilization of the National Gallery.

This work includes acquisition of material and works of art; the study of the best methods of exhibiting them to the public and their utilization for instruction.

At the present time Mr. Holmes said there are no public funds for the acquisition of a new building, but the commission hopes for a necessary appropriation by Congress.

Members of the Commission.

The commission was appointed May 27 by the board of regents of the Smithsonian Institution, and includes the following artists: Herbert Adams, Edwin H. Blashfield, and Daniel French, of New York; William H. Holmes, of Washington; Carl Melchers, of Falmouth, Va.; John E. Lodge, of Boston; Frank Jewett Mather, jr., of Princeton; Charles A. Platt, of New York; Edward Willis Redfield, of Center Bridge, Pa.; and Denman Ross, of Cambridge, all experts; W. K. Rixby, of St. Louis; Joseph H. Gest, of Cincinnati; Charles Moore, of Detroit; James Parmalee, of Cleveland, and Herbert L. Pratt, of New York, public men interested in art. The secretary of the Smithsonian Institution, Dr. Charles L. Wolcott is a member ex officio of the commission.

A meeting of the commission was held in Washington early in the month for the purpose of appointing committees to take up various phases of art.

NATIONAL ART GALLERY DREAM OF COMMISSION

**Dr. Holmes Believes Establishment
of Great Center Would Increase
Number of Works Received.**

Establishment of a great art gallery, to be known as the National Gallery, at the foot of 9th street on the Mall, is the dream of the members of the recently created commission.

A great new building would be placed there, a companion to the new National Museum at the foot of 10th street, and in it would be displayed the \$7,000,000 worth of paintings and other art objects now in the possession of the Smithsonian Institution, as well as yearly acquisitions.

Dr. W. H. Holmes, director of the National Gallery of Art, said today that the government is being donated art works to the value of \$600,000 a year.

He expressed the belief that when the new gallery building is acquired paintings and other art works to the value of between one and two million dollars would be received yearly.

The Freer Gallery, to be opened formally in about six months, is to house the Freer collection solely, and so offers no aid in adequately displaying the increasing collections in possession of the government.

Collections now in the natural history building of the National Museum are held to be cramped and otherwise inadequately displayed, in comparison to the advantages they would enjoy in the proposed building.

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Wednesday, June 29, 1921.

FERNALD BACKS MOVE FOR NEW ART EDIFICE

Maine Senator Believes Proposed
\$50,000,000 Building Program
Should Include Structure.

\$1,000,000 IS ASKED AT FIRST

**Wing of Future Complete Gallery
Could Be Erected Now.**

Senator Bert M. Fernald of Maine, chairman of the Senate committee on public buildings and grounds, believes in the development of Washington as the most beautiful city in this country or in the world. He is backing the proposal of President Coolidge that Congress authorize an appropriation of \$50,000,000 to be expended in Washington for public buildings over a period of ten years. The senator believes also that the building program should include a home for the National Gallery of Art, now so inadequately housed in the natural history building of the Smithsonian group.

A concrete proposal for the government's building plan in Washington is contained in a bill recently introduced in the Senate by Senator Smoot of Utah, chairman of the Public Buildings Commission. This bill has been referred by the public buildings and grounds committee to a subcommittee consisting of Senators Keyes of New Hampshire, Shipstead of Minnesota and Mayfield of Texas.

The supporters of the project for a building for the National Gallery of Art may undertake to bring about an amendment of the Smoot bill so as to make specific mention of a gallery building. It has been estimated by officials connected with the National Gallery that it would be possible to construct a building—possibly a wing of the final home of the gallery—for \$1,000,000.

Such a structure would be a tremendous step toward the proper housing of the National Gallery, already containing paintings and objects of art valued at \$5,000,000.

As soon as the architect's plans for the building for the National Gallery have been completed, as proposed by the National Gallery Commission at its last annual meeting, it will be possible to make definite estimates for the structure, and to take the matter up with the proper officials, including the budget bureau. It is planned to seek legislation at the present Congress, authorizing the erection of the National Gallery building, either through the Smoot bill, or through a separate measure.

EDUCATION BUREAU NEAR BREAKDOWN

**Something Must Be Done
Soon, Tigert Tells Con-
gress Members.**

Break down of the United States bureau of education "unless something is done pretty soon" was predicted today by John J. Tigert, commissioner of education, before the joint congressional committee conducting hearings on the reorganization of the government departments.

"The bureau very shortly will be of no service to the educational work of the country," Commissioner Tigert asserted, declaring that the bureau has been neglected in the matter of appropriations.

Commissioner Tigert told the committee that many of his specialists, on comparatively low statutory salaries, had left the bureau at salaries two and three times as large, and said that he himself had several offers in outside work at two or three times the salary he is drawing as commissioner.

Opposing the inclusion of the public health, social service and the Veterans' Bureau under the proposed department of education and public welfare, Commissioner Tigert said he did not believe the plan would prove satisfactory.

Wayne B. Wheeler, general counsel of the Anti-Saloon League, advocated a proposal to create a separate prohibition bureau in the Treasury Department. He branded as impractical the proposal to transfer the prohibition enforcement to the Department of Justice.

Secretary Davis of the Department of Labor had filed with the committee today a brief setting forth his views as to reorganization. He filed accompanying statements from Grace Abbott, chief of the children's bureau, objecting to a proposed division of the work of her bureau into divisions of industrial research and other activities, and from Mary Anderson, chief of the women's bureau, who protested the proposal to place her bureau under a general welfare department.

Secretary Davis, in his brief, declared that "so long as there may be an executive department, that bureau should embrace all the educational activities of the government and should be a bureau in the Department of Labor."

ARTISTS WILL AID NATIONAL GALLERY

Commission Created by
Smithsonian Institution
Holds Meeting Here.

A national gallery of art commission has been created by the regents of the Smithsonian Institution to promote the development of the gallery, to assist in securing acquisitions and advise in the matter of administration.

This commission, which held its first meeting here, consists of five public men interested in art, five experts, five artists and the Secretary of the Smithsonian Institution, who will be ex-officio a member of the commission. The five public men are W. K. Bixby of St. Louis, president of the St. Louis Art Museum and well known as a collector; J. H. Gest, director of the Art Museum of Cincinnati and president of the Rockwood Pottery; James Parmelee of Cleveland and this city, a trustee of the Corcoran Gallery of Art, and Herbert L. Pratt of New York, secretary of the National Art Commission, which has lately acquired for the National Portrait Gallery the notable group of portraits of leaders in the great war recently shown here in the National Museum and now making a circuit of the museums of this country.

List of the Experts.

The five experts are John E. Lodge, now director of the Freer Gallery, formerly on the staff of the Boston Museum of Fine Arts, son of Senator Lodge; Frank Jewett Mather, jr., of Princeton, well known as an art critic and one of the foremost authorities on European art in this country; Charles A. Platt of New York, the architect of the Freer Gallery and equally well known as an etcher and connoisseur; E. W. Redfield of Center Bridge, Pa., the distinguished landscape painter, and Denman W. Rose of Harvard University and the Boston Museum of Fine Arts, a recognized authority on textiles and designs. The five artists are Herbert Adams, sculptor of the MacMillan fountain in this city; Daniel Chester French, the sculptor of the Lincoln statue in the Lincoln memorial, of the Dupont fountain and the Gallaudet memorial; William H. Holmes, director of the National Gallery of Art and president of the Society of Washington Artists and the Washington Water Color Club, and Gari Melchers of New York and Falmouth, Va., painter of figure pictures and portraits.

Officers Selected.

At the initial meeting of the committee, June 8, Mr. French was elected chairman, Mr. Mather, vice chairman and Mr. Holmes secretary. Special committees on American, modern and ancient European painting, oriental art, sculpture, architecture, mural painting, ceramics, textiles, prints and national portrait gallery were organized and chairmen appointed. An advisory committee to report on works of art submitted for the National Gallery of Art also was named.

This puts the National Gallery of Art on a vigorous working basis and assures it the best advice possible in matters pertaining to its development and upkeep.

The great need today is for a suitable building. The present collections, valued at over a million dollars, are temporarily housed in improvised quarters in the natural history building. Suitable housing in a building designed for the purpose is essential to continued growth.

Value of National Gallery.

Every other great nation has its national gallery of art. A gallery of art worthy of our nation here at the nation's capital would prove not only of educational and recreational value to the people of the country but a possession in which all the people might justly feel ownership and pride. From a purely commercial viewpoint it would become a valuable national asset.

The rapidity with which valuable acquisitions have come to the gallery in the past few years indicates the interest taken in it by public spirited citizens. The lately appointed commission serves without compensation.

Arthur H. Hays
Dec 16 1923

Telephone

NATIONAL ART GALLERY HERE GOAL OF DRIVE

U. S. Losing \$1,000,000 in
Gifts Yearly Because of Lack
of Building to House Them

ARCHITECT'S PLANS DRAWN

Collection Now Sufficient to
Fill Large Structure and
Is Constantly Growing

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CAMPAIGN RESULTS.

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The National Gallery of Art is a department under the Smithsonian Institution and the Freer Gallery is an adjunct.

Art leaders see a brilliant future for art in America. In a national museum in the Capital, a decided stimulus to the development of this art is seen. A building large enough to meet all future demands is desired, and for this reason, the gallery will be built in sections.

A committee to oversee the preparation of the architect's plans with all possible speed was appointed at the commission meeting.

The committee will be James Parmelee, of Washington; Charles D. Walcott, secretary of the Smithsonian Institution, and Dr. Charles Moore, chairman of the Fine Arts Commission.

Carl Melchers, of Falmouth, Va., was elected chairman of the commission, to succeed Daniel Chester French, of New York City, resigned. James E. Fraser, New York City, was elected to the vacancy on the commission caused by Mr. French's retirement.

GALLERY HERE GOAL OF DRIVE

**U. S. Losing \$1,000,000 in
Gifts Yearly Because of Lack
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ARCHITECT'S PLANS DRAWN

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November, 1922

in porcelain figurines. Her work, when shown in New York and Brooklyn last season, was most favorably reviewed by the New York Times and other papers and Tiffany invited an exhibition of her porcelains.

Maj. Totten, who is a leading Washington architect, has a magnificent Japanese room, with priceless panels of brilliant color and design. The members of the Art and Archaeology league were guests at the Tottens last spring and greatly enjoyed their art collections.

New Murals at Poli's.

Three large mural decorations by James Henry Daugherty, a former Washingtonian, now of New York, have just been completed for Poli's theater. The subjects are fantasies and suggest fairyland.

The first is "The Magic Piper," which adorns the foyer. The other two are placed, one on either side of the auditorium, and their themes are "The Garden of Old Romance" and "The Masque of the Golden Butterfly."

A Washington artist who comments on these new pictures is Ruel Pardee Tolman, a well-known etcher and painter and assistant curator of the collection of graphic arts at the Smithsonian Institution. Mr. Tolman says of the murals: "They certainly are finely designed and harmonious in color and appropriate as decorations for a theater of the type. Fun and Frolic."

Exhibition by Dr. Holmes.

A large collection of pictures by Dr. William H. Holmes, president of the Washington Artists and also of the Water Color club, has just opened at Venable's gallery, to continue through December 20. It comprises a very great variety of Dr. Holmes' popular work, about 80 in all, of which only 36 are catalogued. Some of it is the artist's early productions,

but equally interesting, and sometimes quite naive.

"My last great exhibition," Dr. Holmes is quoted as calling it, and while, of course, this is not so, yet every one who knows the painter will wish to see it. The catalogued works are all framed, but some of the others, being in the nature of sketches, are not.

Dr. Holmes, who has lived and painted for many years in Washington and is director of the National Gallery of Art, has many delightful recollections of the Capital in earlier days.

He tells of the canal separating the Smithsonian from Pennsylvania avenue, where near the corner of Tenth and B streets there formerly was an old building devoted to artists' studios. It was there that Dr. Holmes, coming to Washington as a young man, continued his art studies, meanwhile being employed as an illustrator in the Smithsonian, where he has remained, except for an interval in Chicago.

The present exhibition will show some of his work of that day, such as the "Site of the Pan-American in 1880," "Munich, 1880," "Capri," "Popocatepetl," "Chilean Coast," and later scenes of "Solomon Island," "Colorado Rockies," "Analostan Rock," "Naples," "Laguna Harbor," "Campeche," and many others. The public is invited.

Niece of French Artist Here.

Mrs. J. W. Tyler, of 2508 M street northwest, who with Mr. Tyler has recently come to live in Washington, is a niece of the celebrated French artist, Paul Dubois, and inherits the family talent for art.

Mrs. Tyler, who was Miss E. Vogelhaar, under which name she continues to paint, is very successful in oil, water color and pastel, and is also skilled in fine embroidery. She is,

The North Window

BY LEILA MECHLIN.

The national gallery commission has been meeting in Washington this week. Like the National Commission of the Fine Arts, it is a voluntary body composed of experts who act in an advisory character, from patriotic motives, without compensation. But the civic commission functions chiefly in a negative way, disapproving that which is not sufficiently meritorious, whereas the commission of the National Gallery of Art has a positive purpose—the upbuilding of a great national art collection.

"But," some may say, "how can this be done by a volunteer body, without funds and without authority?" And well may they ask. Where else would such a thing be attempted except here in the United States? Yet it is in this way that it is going to be done, because we are a government of the people by the people. It is through the people of the nation at large that the great gift of a national gallery of art worthy of America is coming.

* * * *

Already works of art aggregating several million dollars in value have been given to our National Gallery of Art since 1906, when Justice Stafford issued a decree of the District Supreme Court declaring such an institution legally existent. There is now hung in that portion of the National Museum set aside for the national gallery, a collection of paintings of the great English school of the eighteenth century which cannot be equalled outside of Great Britain. Some of these paintings are loans—notably the McFadden collection bequeathed to Philadelphia—but a good many are gifts and permanent possessions; the collection, for example, given a couple of years ago by Ralph Gross Johnson of this city, one of the finest of its kind in this country and not to be duplicated today at any price—a collection of masterpieces. There is also the Evans collection of paintings by American artists, including works by Inness, Wyant, Winslow Homer, John Lafarge and many others who helped to win distinction for our native school. And to this American collection constant additions are being made through the Ranger bequest, which gives to our National Gallery of Art the privilege of first choice of all pictures purchased through its beneficence.

* * * *

In this country our greatest museums of art have been built up through the generosity of the people. There are many outstanding examples—the museums in Toledo, Cleveland, Minneapolis, Buffalo, Worcester come instantly to mind, because of the large generosity in each instance of some one donor, but the museums of Boston, New York and Chicago are no less truly institutions upbuilt by the people, their gifts being multiple and in many instances princely. Indeed, if one would know, the chief reason which induced Congress to remove the tariff on works of art over 100 years old, and keep it off, was the steady flow of art treasures from private to public ownership.

Here, however, in connection with the development of the National Gallery of Art is a dilemma. Great possessions, and the probability of more, and no place to put them! The National Gallery of Art is today in lodgings. The Museum of Natural History is hospitably lending space, which can ill be spared, in the center of its building on the same floor as the Roosevelt African collection. The place is unsuitable, there is no more room. The great need is for a building. Will Congress give it?

* * * *

A building suitable for a national gallery of art must needs be costly, and once erected must be maintained. The cry today is for economy, and rightly so. But there are different kinds of economy, and, as some of us have learned to our grief, some is extravagant. Who has not repented such? Not only does the lack of a building affording exhibition space and assuring display cut off the probability of additional gifts, but it deprives the people of a great source of pleasure and profit. In Ogden, Utah, about a fortnight ago a man walked nine miles to see a transient exhibition of paintings lent by the Metropolitan Museum of Art and circulated by the American Federation of Arts. At supper time he left the exhibition with 25 cents in his pocket to pay his car fare home, but in less than an hour he was back and paid his quarter for readmission, remained until the closing hour and walked home. There is a workingman in Baltimore who whenever his business brings him to Washington takes time to "run in and have a look at that wonderful Raeburn" in the National Gallery of Art.

* * * *

Hamilton Mabie has called art "the open window in the workshop," and more recently Galsworthy has reminded us that "beauty, and the love of it, is surely the best investment modern man can make." It is all this and more. Over one million persons passed through the turnstiles of the Chicago Art Institute during the past year. The Metropolitan Museum, New York, on Saturday and Sunday afternoons is thronged, not merely with the well dressed, but the shabby working people, little children, finding pleasure—and pleasure which is of a lasting sort. Look at the great galleries of art in Europe, the mecca of the tourists. Last summer the doors of the Louvre were besieged by American tourists an hour before the time of opening, and when opened a scramble for admission took place. This is undoubtedly a materialistic age, but, say what one will, we are an idealistic people—we love beauty. But we are the only civilized nation under the sun which has no national gallery of art and which governmentally gives no recognition to art as a great factor in national life. This is a stigma which should be removed—it is not too soon to begin. The great National Gallery of England was established only ninety-eight years ago. The Metropolitan Museum of Art, in New York, has but recently—in 1920—celebrated its fiftieth anniversary. The national gallery commission, taking the people into its confidence, and through their co-operation, should not find Congress unsympathetic nor its task impossible.

Evening Star
Dec. 14, 1922

STAR, WASHINGTON,

NEW ART GALLERY FOR D. C. PLANNED

Freer Collection May Be
Placed on Exhibition
Next Spring.

ZOO PARK IS POPULAR

Report Shows More Than Two Mil-
lion Visitors Dur-
ing Year.

Opening of the Freer Gallery of Art to the public during the coming spring was a probability pointed out in the annual report of Secretary Walcott of the Smithsonian Institution made to the board of regents at a meeting held at the institution today. The report also pointed out that the National Zoological Park had one of the most successful years in its history.

Those present at the meeting were: Vice President Coolidge, Chief Justice Taft, Senators Lodge and Stanley, Representatives Greene, Johnson and Moore; Charles F. Choate of Boston, John B. Henderson and Henry White of this city and Robert S. Brookins of St. Louis.

Board Hears Reports.

The reports of the executive and permanent committees, the report of the National Gallery of Art Commission and the report of the secretary were presented and approved by the board.

After reviewing in detail the work accomplished by expeditions, and the increase of collections, the report of the secretary said that in the Freer Gallery of Art, a unit of the National Gallery, progress was made in the classification and cataloguing of the collections and on the completion of the interior work on the building. It is now hoped that this beautiful building, presented with its unrivalled collections of American and oriental art to the American nation by the late Charles L. Freer, may be opened to the public during the coming spring.

The report further says that the National Zoological Park had one of the most successful years since its establishment. The number of visitors exceeded 2,000,000 and the collection of animals on exhibition is larger and more important than ever before. A number of minor improvements were made to the cages and buildings and progress was made on certain larger projects, such as grading and filling, to provide a larger area for the exhibition of certain hoofed animals. The most urgent needs of the park are a suitable restaurant building to serve the over-increasing number of visitors and a new birdhouse for the important collections of rare and beautiful birds now shown in a very inadequate building.

Study of the Sun.

The Smithsonian astrophysical observatory continued its work in connection with the study of the sun, both in this city and at its field stations in Chile, Arizona and California. Daily observations are made on the amount of radiation from the sun, and from these observations it has become apparent that there are certain definite periodic variations in this radiation. It is hoped, the report continues, to establish the connection between these periodic variations and the weather conditions on the earth.

The report of the secretary also describes the work of the international exchange service and the international catalog of scientific literature, and concludes with a detailed account of the various series of scientific publications issued by the institution and branches.

STAR December 19, 1922

MASSIVE ARTS BUILDING BOOSTED BY SENATORS

Committee Reports Favorable Res-
olution to Probe \$30,000,000
Project for D. C.

Senate committee on public build-
ings and grounds today reported
favorably a resolution introduced by
Senator Fernald of Maine, chairman
of the committee, creating a commis-
sion to consider the proposal of the
American Arts and Industries Asso-
ciation, Inc., to erect in Washington a
\$30,000,000 building as the national
center for applied and industrial arts,
to encourage, organize and develop
American art and industry to higher
standards of quality and supremacy
in world trade.

The committee had before it today
Frederick E. Bradley of New York,
director general of the American Arts
and Industries Association, Carlos
Contreras of New York, one of the
architects of the proposed building,
and Rita Reen of New York, orig-
inator of the plan.

The money for the building is to
be furnished by the association and
the government is expected to donate
a site. It is said that the purpose
of the association is to make Wash-
ington not only the center of indus-
try and applied arts in America but
of the world.

STAR December 22, 1922

PASSES \$30,000,000 ART BUILDING BILL

Senate Told Millionaires
Back Plan for Industrial
Classic Center.

NO GOVERNMENT COST

Congress Action Provides Com-
mission to Consider
Proposal.

The Senate today passed the Fernald resolution reported from the public buildings and grounds committee, providing for a commission to consider the proposal of the American Arts and Industries Association, Inc., to erect in Washington a \$30,000,000 building as a national center for applied and industrial arts. The resolution now goes to the House for action.

Senator Fernald of Maine, chairman of the committee on public buildings and grounds, formally reported the resolution to the Senate immediately after that body met today and asked for consideration. He was closely questioned by Senator Caraway of Arkansas and Senator McKellar of Tennessee, as to whether the government was to be asked to bear any of the expense of erecting the proposed building.

Backed by Millionaires.

Senator Fernald replied that the project was backed by an association which included in its membership many millionaires, and that he had been assured the money for the erection of the building would be forthcoming and that the government would not be asked to erect it. He said that he thought the government should provide a site in Washington for the building. Senator Fernald characterized the project as philanthropic and for the purpose of establishing in the capital a temple to American art and industry. He said that any city in the country would be glad to have the building erected within its borders. He pointed out that it has been some time since Congress has done anything toward the beautification of the National Capital, and said that he thought the erection of this proposed \$30,000,000 building would be a distinct addition to Washington.

"At first I thought that possibly this was a visionary project," said Senator Fernald, "but on investigation I felt that the proposition had much behind it, and was worthy of attention by the government.

"The committee on public buildings and grounds has looked into the matter carefully and has had before it Frederick E. Bradley of New York, director general of the American Arts and Industries Association, and others. The original resolution provided for the appointment of a joint committee of Congress, consisting of three senators and three representatives, to look into this project. The committee proposes amendments so that the commission shall be composed of two senator and two members of the House and four members to be appointed by the President from outside.

Senator Caraway wanted to know if any money had been raised for the erection of the building. Senator Fernald replied that he did not think there had, although about \$100,000 had been expended for plans. He said that it was his opinion the government should have a hand in supervising the erection of this building. Senator Caraway wanted to know, also, whether it was proposed to exempt this building from taxes. To that Senator Fernald replied that nothing definite had been decided, but that it was a matter the proposed commission could look into.

June 2, 1924

Urges Art Appreciation.

Writer Declares Study of Beauty Will Remedy Unrest.

To the Editor of The Star:

The patrons of the arts who assembled in Washington recently in attendance upon the sessions of the American Federation of Arts sent a wise message through the land when they upheld an appreciation of art as the best investment open to mortal man. In their discussions it was explained that much of the restlessness, the seeking after sensation and the lawlessness of the present day spring in no small measure from the impulsive efforts of individuals to escape the humdrumness of everyday life. Mr. Otto H. Kahn, the New York financier, who developed this thought at length, contended, and wisely so, it seems to the writer, that art can lead these impulses into fruitful channels, remarking that rich and poor alike must be taken out of their surroundings from time to time to give their souls an airing.

The statement that art is not a thing to be set apart for the enjoyment of an opulent few only, but that it is a vital, daily part of the lives of all the people, as contended by Mr. Kahn, surely opens up an interesting vista, wherein is glimpsed the effort to set up a love for the beautiful in nature, in painting and in sculpture as an antidote for the degradations of an age so generally held to be decadent in the direction of the good and the noble, particularly in music and painting.

The writer does not recall having ever seen listed among the many panaceas urged upon the world as a corrective for its present evils by political leaders and statesmen the study of art; but it is certainly true that the normal man who stands before one of the masterpieces of painting or sculpture, contemplative of its beauty and of the skill of its designer, is not the type of human being who will go forth and lose balance and perspective, or seek to destroy those things which are preserved under government in harmony and order, and an appreciation of art to this extent can, indeed, interpose an obstacle to the evils of the time.

There was a time in America—and not so long ago, either—when interest in art upon the part of the so-called "plain people" was decried; it was held to be above the masses of our citizens; indeed, it was in numerous instances thought to be entirely foreign to their aspirations and ideals. Happily, this view has undergone a radical change, due in part to the influence of such organizations as the American Federation of Arts. Steadily there has been a growing number of students and of art schools in which to instruct them, while there have come into being in our daily press features involving the general discussion of art and the work of artists. This is noticeable here in the District through The Evening Star, the contributions to the art columns of which from Miss Leila Mechlin, secretary of the federation, are of conspicuous interest and add much to the knowledge of the citizens of this city upon the subject.

The writer has noted the increasing interest displayed upon the part of visitors to the National Gallery of Art, Smithsonian Institution, in the works of art on exhibition there, as supporting the view of the American Federation of Arts that art is a vital daily part of the lives of all the people. This may be better realized when it is understood that there are frequently 1,500 people in this gallery during a day. Tourists and excursionists make it a stopping place for the purpose of inspection.

One may hear there the casual visitor declaim upon the merits of the beautiful "Lady Rodney," Gainsborough's masterful canvas in blue, the center of the McFadden collection, contrasting it with the same artist's "Blue Boy," his world famous colorful portrait, brought to America in 1922, although painted in the same year as the "Lady Rodney," about 1770, both being Gainsborough's challenge to the school of that time, who held that a picture in which blue was the dominating note could not be successful. One cannot, in fact, remain long in this gallery without becoming aware of a better and growing knowledge among people of art.

Let this appreciation of art be fostered by our government and by the patrons of art in our country to the end that it may, indeed, in harmony with the views of the American Federation of Arts, become a softening medium whereby "rich and poor alike may be taken out of their surrounding from time to time to give their souls an airing."

WILLIAM L. QUAID.

STAR March 21, 1924

M'CORMICK FAVORS ART BUILDING HERE

Senator Declares National Gallery
Needs Separate Quarters for
Development.

POTENTIAL VALUE CITED

Wants Provision Made in Building
Program.

"Any plan for the construction of needed public buildings in Washington—and there is great need for such structures—should include a building for the National Gallery of Art," Senator Medill McCormick of Illinois said today. Senator McCormick is a member of the board of regents of the Smithsonian Institution, which is the custodian of the National Gallery of Art, now housed in part of the Natural History building of the Smithsonian group. The National Gallery of Art contains paintings and other objects of art valued at approximately \$5,000,000. These paintings have all been donated to the government, and the officials of the Smithsonian Institution are confident that millions more, in objects of art, would be given to the government by citizens of the United States, if a proper building for the gallery were erected.

Cites Benefits of Institution.

The Illinois senator commented upon the benefit to the people of Chicago the Art Institute has been, and said that he heartily approved of the plan for development of a great national gallery here in Washington. Eventually, he predicted, such a gallery, with proper housing facilities, will be found in the National Capital.

The beautification of the Capital, Senator McCormick said, should not be lost sight of. He has been in hearty accord with the proposals of Senator Pepper of Pennsylvania, chairman of the committee on library, who has urged strongly that steps be taken for improving the city. The public buildings commission, through its chairman, Senator Smoot of Utah, has introduced a bill looking to the expenditure of \$50,000,000 for public buildings in Washington, including the erection of buildings needed to house various government departments occupying rented quarters, this sum to be expended over a period of ten years. The building program under such a measure, Senator McCormick said, should include a home for the National Gallery of Art.

THE WASHINGTON POST:

WEDNESDAY, JUNE 25, 1924

ART AND GOVERNMENT.

"No civilized man," says the Indianapolis News, "will, it is presumed, undervalue art as a civilizing and refining influence, but there are some civilized men who are by no means sure what should be the relation between art and government. Perhaps the general welfare clause of our Constitution, somewhat liberally construed, covers the case—and perhaps not. The function is certainly not in the strictest sense governmental. Yet we are, it seems, to have a national art gallery in Washington. Congress has already provided a site, and an architect has been chosen to design the building, for which Congress has been asked by Senator Lodge to appropriate \$2,500,000, about one-third of the final cost.

"But all that is urged is that no appropriations be made now except for things that are absolutely necessary. A national art gallery can hardly be said to fall in that category. The great need now is a moral cleansing rather than an artistic embellishment of the Nation's Capital. There is a beauty that costs nothing in money—the beauty of holiness.' It is respectfully suggested, and even urged, that Senator Lodge's bill be indefinitely postponed."

A FALSE NOTE
THE VOICE OF IGNORANCE
He don't know what it
means. Show out out of
what man has done
in the world and if
there left only barbarism

KAHN SEES NATION AWAKENING TO ART

**Financier in Talk to Insurance
Men Denies This Is Sign of
Weakening Fibre.**

EXPLAINS OUR PROSPERITY

**He Declares Business Increase Was
Bound to Come, Although
War Speeded It.**

The American people, in the midst of prosperity, are "getting more and more interested in the creation of cultural values and spiritual assets," according to Otto H. Kahn, financier and Chairman of the Metropolitan Opera Company. Mr. Kahn, speaking at a dinner of the district managers of the Metropolitan Life Insurance Company at the Hotel Astor last night, described the great spiritual awakening of the American people he had observed on a recent tour of the West.

"Municipal auditoriums are being built," he said, "museums and symphony orchestras established, traveling exhibitions of pictures arranged, concerts and lectures, frequently of great excellence, are taking place and—an especially significant sign of the times—community theatres are springing up in many cities, small and large. The entire field of art and esthetics is receiving in steadily increasing measure the benefit of the sympathetic attention and encouragement of schools, colleges and universities.

"It may seem incongruous to refer to the subject of art in the midst of a business speech, but I feel that it is appropriate, in a survey which attempts to deal with the fundamental elements of our day, to call attention to the ever-growing importance and influence of art as a factor in the lives of millions of people.

Denies Art Weakens Man.

"Incidentally, I would point out that to cultivate art, to love it and to foster it, is entirely compatible with those qualities which make a successful business man. It does not weaken a man's fibre; on the contrary, it makes it more elastic, more capable to withstand strain. Many examples might be cited, beginning with the records of ancient times, down to such recently departed figures as Morgan, Frick, Widener, Juilliard, men who were eminently successful in business and, at the same time, loved and cultivated art and actively furthered its cause.

"It is a complete misconception to believe that art is a 'highbrow' thing, or that it is the plaything of opulence. Art is virile, red-blooded, of the people and for the people."

Mr. Kahn said he even blamed "some of the unrest of the day and defiance of the law" on "reaction against the humdrumness and lack of inspirational opportunity of everyday existence."

In discussing America's duty toward the rest of the world, and Europe in particular, Mr. Kahn said he was convinced "only misconception, disillusionment and consequent irritation" could come from public discussion of the war debts.

Explains American Prosperity.

Mr. Kahn devoted a large part of his address to American idealism, defending Americans against the charge of "dollar chasing." In commenting on American prosperity, he said it was bound to come, although the war had speeded it. He said the causes of American prosperity were natural advantages and resources, a continent unhampered by customs barriers and territorial conflicts, a Constitution laid by admirably wise, enlightened and far-sighted men; hard-working and intelligent people, equal opportunity on the road to the top, absence of "fossilization of caste in American life," instalment buying, thrift cultivated by Liberty loan drives, cordial relationship between capital and labor, wide latitude for business, the willingness of big business to be candid with the people, and remarkable efficiency and the broad-gauged spirit of service of the railroads.

Mr. Kahn appealed to the business community to aid the farmer.

Other speakers were James A. Beha, State Superintendent of Insurance, and the Rev. Dr. Cady of Toronto, Canada.

The National Gallery.

A commission of fifteen has been appointed to undertake the development of the National Gallery of Art in this city. No funds are available for the purchase of pictures or sculptures. It is known, however, that many persons wish to give or permanently "loan" to the gallery art objects from their own private collections, and the purpose of this commission is to select from such possible acquisitions the best available in order to maintain the standard of the collection.

The National Gallery of Art is a matter of only about fifteen years' growth. It began with the gift of the Harriet Lane Johnston collection, accommodated in a comparatively small room in the National Museum building. Around this as a nucleus has grown the present collection, which is valued at more than a million dollars. The "gallery" has outgrown its allotted space and there are many more paintings on hand than can be exhibited. The building was primarily designed for scientific purposes, for the display of specimens of natural history. The art gallery feature has been added and has proved one of the most interesting and important features of the institution. Critics of art have pronounced it to be of the highest merit.

The natural development of the national gallery calls for a separate building, and the hope is that through the commission just appointed will come such notable acquisitions that a distinct, specially planned home for it will be provided by the government in the near future.

Washington is naturally destined to be the art center of America. It has now two galleries, the Corcoran and the National. A third, the Freer, will be opened in the course of a few months. A fourth, the Phillips, is in process of organization and will probably be given a definite home soon. The National should not be housed continuously in spare rooms of the Museum building. The present collection, worth, as stated, over a million dollars, is now worthy of a distinct emplacement, and the acquisitions to be gained through the work of the commission just appointed are certain to be sufficient in themselves to justify an immediate start on the development of a separate gallery building.

THE NATIONAL GALLERY OF ART COMMISSION.

(Evening STAR, October 9, 1921.)

During the summer those in charge of the National Gallery of Art perfected the organization of the commission which will hereafter assist in promoting the development of the gallery. This commission, appointed by the regents of the Smithsonian Institution, consists of five public men interested in art, five experts, five artists and the secretary of the Smithsonian Institution, ex officio. Special committees have been appointed by the commission on ancient European painting, foreign sculpture, American painting and kindred subjects, and the executive committee has been elected, with Charles Moore as chairman.

This puts the National Gallery of Art on a working, business basis and assures development along the best lines, enlisting the services of the leading experts and safeguarding the collection in the matter of standards.

The greatest need of the National Gallery of Art at present is an adequate building, and until this can be secured progress in the matter of securing exhibits must of necessity be slow.

Mr. Holmes, the director of the gallery, has, however, made plans for a number of small exhibitions during the present season, in addition to which there probably will be one or two important loan collections set forth.

When it is considered that the nation has spent nothing whatever for paintings for the National Gallery, the present collection is found to be surprisingly rich. Through the munificence of Ralph Cross Johnson of this city it can boast an extraordinary small collection of masterpieces by the foremost European painters of earlier days. By gift of William T. Evans of New York it may claim one of the most important collections of cotemporary American paintings that has ever been assembled. The Harriet Lane Johnson collection, which was willed to the National Gallery, has lent impetus to its development and added a number of works of unique interest. Moreover, from time to time the institution receives valuable loans.

At the present time there is on view with the National Gallery collection in the National Museum an interesting group of paintings, among which is a Perugino Madonna loaned

by the Rev. Ward Denys of this city.

A portrait of Gen. Grant by Le Clear similar to that which hangs in the White House has been presented to the gallery by the great general's son, himself "Gen. Grant."

* * * *

Mr. Holmes, director of the National Gallery of Art, president of the Washington Society of Artists and the Washington Water Color Club, has, during his spare time this summer, painted a number of exceedingly attractive water colors. The subjects for the majority of these were found at Burnt Mills, Md., where the Boy Scouts had a camp and where the scenery is picturesque and appealing. A lovely stream runs through a wooded glen, widening in places to form swimming holes and darting down in little cascades over big rocks and boulders. These are the views that Mr. Holmes has transcribed with keen appreciation of their loveliness. None knows the potentialities of water color as a medium better than he, and it is his strong conviction that the best results are only obtainable when the pigment is laid on freshly and precisely as it is meant to remain. This requires, however, great sureness of touch and knowledge of form. These requisites Mr. Holmes invariably brings to his work.

Numbered among his recent paintings are pictures of the upper Potomac, the "wild Potomac," he calls it, showing the roughness and beauty of the country through which it flows. These water colors are comparable with the best in this medium that have been produced.

He has also found interesting as subjects more intimate gentle bits of country, meadows and ploughed fields seen under very attractive and greatly varied summer skies, studied not merely on the spot, but from the window of his office up under the roof of the National Museum.

It is earnestly hoped that a collection of Mr. Holmes' paintings will be set forth as one of the special exhibits in the National Gallery this winter.

The National Gallery of Art.

In the course of the consideration of the independent offices appropriation bill yesterday in the Senate an amendment was adopted authorizing the regents of the Smithsonian Institution to prepare preliminary plans for a new building adjoining the New National Museum to house the National Gallery of Art. This structure is to be erected "when funds from gifts or bequests" are in the possession of the regents. It was explained in the discussion that there is no intention to ask the United States for an appropriation for the cost of this construction, which it is estimated will be about \$2,500,000.

A short time ago it was stated in the course of an address before an organization holding its annual convention in this city that every year the regents of the Smithsonian are compelled to reject gifts of art works of great value because of the lack of room. If there were space the exhibition walls could be filled within a few seasons to bring the National Gallery in point of size and quality up to any other art collection in this country, and at very small cost. The National Gallery, now inadequately housed in the New National Museum, is by many regarded as for its size one of the best collections in America. American artists aspire to have their works hung there. It is in a sense the official American art collection. Its development is merely a matter of physical accommodation.

It is fully expected that if the amendment which the Senate adopted yesterday becomes a law, and the regents are empowered to create a fund from bequests and donations for the building of a new structure to house the gallery, the money will be soon forthcoming, for it is known that individuals and organizations concerned in the proper development of its collection are ready to give the necessary means. The amendment is simply an authorization to use space on the Mall, and inasmuch as the New Museum building has been located there it is proper that its annexes should be in close relationship. There should be no doubt of the retention of this paragraph in the appropriation bill in conference.

With a National Gallery building erected east of the Museum that section of the Mall will, indeed, be an American art center, for at the diagonally opposite corner stands the Frear Gallery, which will soon be opened, with a wealth of art treasures, itself one of the most complete and perfect exhibitions in the world. With the Corcoran, the Frear, the National and the private, and, in fact, semi-public, gallery of Mr. Duncan Phillips, Washington is now a notable art center, and with this proposed new building its position as such will be fully established.

NEEDS

Example of Other Cities Cited to Show Local Projects Are Starved.

By VINCENT F. CALLAHAN.

Permanent improvement projects similar to those recently completed, now under way or contemplated in Philadelphia, Baltimore and Wilmington, are needed in Washington.

The spending of \$20,000,000 in the next five years for permanent improvements in the National Capital would enable the city to "catch up" with its slow municipal development, resulting from lack of sufficient appropriations.

City Is Going Back.

Under present conditions Washington is retrogressing instead of progressing. It is sitting back while Philadelphia, Baltimore and Wilmington, mindful of the fact that a city's government must enlarge and keep pace with the city's natural growth, spend millions for improvements.

Washington is in need of more fire houses and police stations, additional water and sewer mains, a central police station, completion of the development of the park system, an improved water front and countless other improvements.

Its school system is suffering today as the result of the failure of Congress to look forward years ago and erect a sufficient number of buildings for the future. Today the schools are overcrowded.

Here are listed a few of the improvements which would come if the city could spend \$20,000,000 in the next five years:

New fire and police station could be erected.

A high water pressure system costing about \$1,500,000.

Modernization of the lighting system station at a cost of about \$1,500,000.

Extension of the sewage and water systems, at a cost of hundreds of thousand dollars.

Millions For Schools.

Erection of new schools at a cost of millions of dollars.

Improvement of the water front at a cost ranging from \$7,000,000 to \$10,000,000.

Extension of the park system to include Patterson, Klinge Valley, Piney Branch and Rock Creek drive at a cost of about \$1,500,000.

Erection of a new national guard armory, one that would be fitting for the National Capital, to cost about \$500,000.

Completion of the Gallinger Municipal Hospital at a cost of hundreds of thousands of dollars.

Purchase of additional sites for playgrounds at a cost of from \$100,000 to \$200,000 which would provide playgrounds within easy reach of every child in Washington.

Erection of a central police station at a cost of \$500,000.

Completion of the Anacostia river flats development at a cost of thousands of dollars.

Better Paving System.

Improvement of the paving system making it a model for the nation. Recently Major F. S. Besson, former assistant engineer commissioner, estimated that \$1,000,000 should be spent every year for five years to put the streets in proper condition.

Erection of a garage and additional stables for the District government at a cost of about \$500,000.

Erection of a Home for Feeble Minded Children at the site recently purchased in Maryland, to cost from \$250,000 to \$300,000.

Erection of a building to house the recorder of deeds, Municipal and Juvenile courts, to cost \$750,000.

Washington today is developing its water system by the building of a \$9,000,000 conduit to Great Falls. This vast sum of money is being obtained through current expenses.

The District Commissioners will go to Congress probably next fall and ask for permission to float a bond issue of about \$20,000,000 in Washington. Most of the projects mentioned here will be included in any bond issue.

Next year Washington will be debt free. It will be well able to float a bond issue, more able, in fact, than Philadelphia, Baltimore and Wilmington where the bonded debts totals about \$400,000,000.

TUESDAY, JANUARY 15, 1924

ART GALLERY IS FAVORED BY LODGE

Senator Would Have Great National Institution Established Here.

Senator Lodge of Massachusetts, today threw the strength of his powerful influence in the Senate in support of demands for the establishment of a national gallery of art in Washington.

Senator Lodge, who is one of the regents of the Smithsonian Institute, said there is a need for the erection of a suitable building to house valuable gifts of art, in order that they may be viewed by the public.

"We should have in Washington," he said, "a great national gallery of art buildings, comparable to the national gallery in London and to the Louvre in Paris. In other American cities, including Boston, New York, Philadelphia and Chicago, impressive and beautiful galleries of art and museums have been established. The National Capital, however, is the fitting site of a national gallery."

Sorority and Club Entertain.

The Sigma Epsilon sorority will be joint host with the Baythael Club in giving a dance Friday night at the City Club.

A National Gallery

In most of the countries of the world fate has ordained that the principal collection of works of art should be established at the national capital. Paris, London, Amsterdam, Madrid, Vienna and Berlin all enforce this historical fact. Italy alone possesses such infinite treasure that Venice can vie with Florence, and Rome with both. The situation in the United States is peculiar. In New York the Metropolitan Museum has developed in such wise that it is doubtful if its supremacy could ever be challenged. It got a long start and it is the natural beneficiary of many of our leading connoisseurs. Already it has a status rivaling that of many a European museum. It can only wax more important as time goes on. But its pre-eminence is not incompatible with the existence of a national gallery at Washington, and it is good to know that a movement is on foot to give that institution a new lease of life.

The present fortunes of the National Gallery receive comparatively little attention because fortuitous circumstances obscure them in the public view. Functioning for a good many years under the care of the Regents of the Smithsonian Institution, the gallery has been the recipient of important gifts, but these have been inadequately displayed, the only place available for them being the Natural History Building, where they crowd out more fitting objects. Few visitors to that edifice on the Mall realize the true significance of the art collections there. They are valued, as a matter of fact, at more than \$5,000,000. Their growth in the near future, to say nothing of the generations to come, promises to be extraordinary, and they simply clamor for proper housing. It is the purpose of the movement aforementioned to see that they get it.

Preliminary steps have been taken toward interesting Congress in a project for a new building, and in due course the campaign will take more active form. In order to make it thoroughly practical the Regents have obtained plans from Charles A. Platt, designer of the Freer Gallery of Art. He made them after an exhaustive survey of the salient museums abroad, in the course of which he sought out every modern improvement in this field that could possibly be made of service in our own country. His recently published drawings embody an imposing scheme. It calls for a structure on an heroic scale, 560 feet long and about 300 feet deep, with a great court in the center, to be planted with green things and left open to the sky. Nearly seventy exhibition rooms on the first floor, and an even larger number on the second, all of them of generous dimensions, yield an amount of space sufficient for an indefinite period. Conceived with dignity and charm in the Renaissance style, the façade promises to make a fine monumental addition to the classical ensemble at Washington. It seems axiomatic that public opinion should speedily promote Congressional action in the matter.

The need for this is obvious not only from the unfortunate conditions with which the National Gallery has to reckon to-day but from developments in the world of art which are constantly going forward. Consider the drift of old masters to these shores. Of the thirty-nine paintings left by Ver Meer of Delft at least ten are in American collections. The proportion of Rembrandts in this country is equally impressive, and, indeed, the Dutch and Flemish schools are represented here in prodigious strength. There was a time when the old Italians were rare in America, but things have changed, especially since the war, and it is becoming almost a commonplace to come, say, upon a jewel like Mantegna's "Tarquin" in such a collection as Mrs. Emery's at Cincinnati. We know of one Renaissance room in America which in its splendor might be characterized as another Salon Carré. We have grown rich in French and English paintings of the eighteenth century. "The Blue Boy" is in California, along with "Mrs. Siddons as the Tragic Muse." Only the other day there was a description in the art columns of this paper of two of the greatest portraits of this period, at Duveen's—Sir Joshua's "Duchess of Devonshire" and Gainsborough's full length of the same lady. To speak in terms of the art market, Europe is liquidating and America is reaping the benefit. Every one knows what this means. A masterpiece with us disappears for a time into a private collection, but sooner or later it finds its way into a public museum. What could better

NEW YORK HERALD TRIBUNE

facilitate this process than a building at Washington worthy to be the frame of such gifts?

Nor is it for the old masters alone that the new museum is designed. It is not called the National Gallery for nothing. Half its space is assigned to our native school and the works of American artists already in the hands of the Regents form the nucleus of what may be expected to become our great representative assemblage of American painting and sculpture. It is proposed to make some of the rooms for these exhibits "period rooms," with mantel-pieces, furniture and fittings generally that will provide exactly the right environment for the productions of our own men. It is a characteristic detail. The Regents, faced with this great task, are determined to execute it in something like perfection. Surely every good citizen will want to uphold their hands.

Wash. Star
Jan. 15, 1929

THE EVENING S

LODGE ADDS HIS PLEA FOR GALLERY OF ART

Senator Declares Adequate Building Should Be Erected in Capital City.

SAYS IT IS NEEDED GREATLY

Would Have It Equal in Splendor to Any in World.

Senator Henry Cabot Lodge of Massachusetts, republican leader of the Senate, is an earnest advocate of the erection of an adequate building for the National Gallery of Art, in Washington, the capital of the nation. In his opinion, Congress should appropriate the money for the erection of such a building.

"Such a building is greatly needed and the money so appropriated would be well expended," said Senator Lodge today. "Congress in recent legislation has provided a site for the national gallery building in the Mall, near the other buildings controlled by the Smithsonian Institution.

"The failure to provide a building for the national gallery has made it necessary to house the art treasures now owned by the government in a part of the Natural History building—except, of course, the Freer collection, which has an exquisite setting of its own, constructed out of funds left the government by Mr. Freer for that purpose.

"We should have in Washington a great national gallery of art building, comparable to the National Gallery in London and to the Louvre in Paris."

Dr. Holmes Is Guest Of Landscape Club

Dr. William H. Holmes, director of the National Gallery and dean of Washington artists, last night was honor guest of the Landscape Club of Washington at a banquet at the Cosmos Club.

Other guests of the club were Roy Brown, of New York City; J. Maxwell Miller, of Baltimore, Md., and Robert Spencer, of New Hope, Pa., all nationally known painters and members of the jury of award for the forthcoming annual exhibit of the Washington Society of Artists. Films showing scenes along the upper Potomac were exhibited.

"PAVEL JERDANOWITCH" ART JOKE MAY BE BOOMERANG FOR AUTHOR

Writer's "Modernistic" Pictures, Done to Shame Critics,
Threaten to Blot His Real Fame.

By the Associated Press.

LOS ANGELES, January 27.—Paul Jordan Smith's joke on the art of the modern school and its critics keeps threatening to backfire.

Smith, an author, revealed August 14, 1927, that he was the "Pavel Jerdanowitch" who painted "Exaltation," "Aspiration," "Adoration" and "Illumination," four ultra-impressionistic pictures which won international fame.

He painted them, he said, without the slightest knowledge of painting, "just to prove most art critics didn't know what they were talking about."

The inspiration for the deception was received when a painting by his wife, Mrs. Sarah Smith, whom he considered an accomplished artist, was criticized as

being "distinctly of the old school" after it had been exhibited at Claremont, Calif.

"Exaltation," the most famous of his works, at one time, Smith revealed, was called "Yes, We Have No Bananas" and served as a fire screen in his home. Later it was exhibited in Chicago, New York and Boston and received favorable comment in art journals here and abroad.

But the fame of the pictures and the reputation they made for "Pavel Jerdanowitch" threaten to outlive the memory of Smith and his joke. Yesterday Smith was "exposed" in Boston. Now he fears recurring "exposes" or that the pictures will carve a niche in the hall of fame for the mythical "Pavel."

With the Old Greeks.

The association of the Swastika on countless specimens of archaic Greek pottery, from the isles of the Mediterranean, with chequered or mosaic pavement patterns, is highly significant, in connection with a hypothesis which I shall attempt to establish as supplying the one and only tenable reason for all of the various manifestations which the labor of so many enthusiastic savants permits us to establish.

There are many false Swastikas or Swastika-like decorative figures, some with three legs only, such as the "triskeles," which the Normans found in Sicily and carried to the Isle of Man, where it is still the symbol. Some of the most perfect rectangular Swastikas ever found emanate from the American Indian mounds, notably the Copper Swastikas, from the Hopewell Mound, in Ross county, Ohio, found in the vicinity of a perfectly cubical altar. The North American Indians, who have for centuries done so and still employ the Swastika extensively as a decorative motif, either carved, painted or in quill or bead work, admirably preserved the tradition of the rectangular Swastika. Professor Schliemann's personal testimony is that "the Swastika may be found in nearly all countries of Europe and many of Asia." We see them, says he, on one of the three pot bottoms found on Bishop's Island, near Kenigswalde, on the right bank of the Oder, as well as on a vase found at Reichersdorf, near Guben. A whole row of them may be seen around the famous pulpit of St. Ambrose at Milan. The sign occurs a thousand times in the Catacombs of Rome. We find it very frequently in the wall paintings of Pompeii, even more than 160 times in the so-called street of Vesuvius. We see it in three rows, and, thus repeated, sixty times, upon an ancient Celtic funeral urn found at Shropham, in the county of Norfolk, and now in the British Museum. It is found very often on ancient Athenian and Corinthian vases and exceedingly frequent on the jewels, on the coins of Leucas and Syracuse and in the large mosaic in the royal palace garden at Athens. Notwithstanding all this wealth of varied information, which constitutes the Swastika one of the best known, not to profane it by saying most common, of emblematic figures, it has remained to this day entirely unidentified. Even Professor Wilson, following upon all his painstaking research work, was able to advance no farther than his predecessors. "My principal object," said he, in the preface to his admirable book already quoted, "has been to gather and put in a compact form such information as is obtainable concerning the Swastika, leaving to others the task of adjustment of those facts and their arrangement into a harmonious theory. The only conclusion sought to be deduced from the facts stated is as to the possible migration of the Swastika in prehistoric times.

"No conclusion is attempted as to the time or place of origin of the Swastika, because these are considered to be lost in antiquity.

horizontal and vertical lines represented respectively "spirit" and "matter." Then the right arm represented archaic or protoplasmic life; the soul evolves from that state to the one represented by the bottom arm, the earth, with its plant and animal life; then the left arm signifies the human stage and the upper arm the celestial stage or spiritual plane, on which the human soul is entirely freed from the bonds of matter. "In order to reach that plane," said the Jains, "one must strive to possess the three precious jewels, represented by three circles above the Swastika, "Right Belief," "Right Knowledge," "Right Conduct." When a person has these he will certainly go higher until he reaches a state of liberation, which is represented by a crescent moon, which is always growing larger. A circle in the crescent represents the omniscient state of the soul, when it attains full consciousness, is liberated and lives apart from matter.

When excavating the site of ancient Troy Dr. Schliemann encountered a number of terra cotta spheres, with broad equatorial belts, studded with thirteen Swastikas, concerning which he had some rather heated controversy with Dr. Brentano, who did not share his opinion that they represented small terrestrial globes and indicated geographical knowledge.

The excavations in Cyprus by General Luigi di Cesnola have enriched our own Metropolitan Museum of Art with innumerable specimens of Swastika decorated pottery.

The most ancient Egyptians do not appear to have possessed the Swastika, but it is found in Coptic tapestries of the first and second centuries A. D., and on certain Greek pottery found at Nauktatis, Egypt, the Swastika is included among the numerous motifs.

By FRANK C. HIGGINS, 32°, A. A. S. R.

CAN a symbol antedate the philosophy which it illustrates and which explains it? Upon that question hangs the answer to a problem in archaeology which has puzzled the wisest heads for generations.

The "Riddle of the Sphinx" is a nursery tale compared to the "Riddle of the Swastika." No ancient lore explains it. The Vedas of our old Aryan forefathers allude to it as something already very old. The scribes who penned those mighty pages knew it and questioned it not, for it had always been before them.

As we re-roll the scroll of history back to its nebulous beginnings, to the point where, less and less, decision exists and the fantastic imaginings of later ages commence to take the place of faithful contemporary detail, we find the mystic symbol of the Swastika increasing instead of diminishing in importance. We find it scrawled on cliff and cavern wall, by perished races which could have known but few of the amenities of social life; we find it on the crude pottery and earthen sherds of people to whom the art of the smith was yet a distant prospect. We find it scratched on tools and pots and weapons of bronze and it intrudes itself upon the iron age. The commencements of architecture find the Swastika a rude but unmistakable decorative motif on wall and lintel; the glory of architecture at its greatest development of grace and elegance, finds the Swastika, singly and as the dominant note of graceful meanders, carved in the glistening marble of Grecian cornices and pediments or bordering vast expanses of delicate mosaic paving the courts of temple and palace alike. So much for time, and as for place, a great scientist has said that a map of the entire habitable world could be constructed by merely charting the localities, where the Swastika had been found to be the oldest relic of forgotten ages. Likewise, in our own day and era, the mysterious Swastika is a favorite charm. Even those who do not so much as pretend to understand it are fascinated by its curious perversity. A symbol of motion, incessant, resistless, tireless motion, which almost deceives the eye, in its insistence to be off and away, the Swastika decorates the tattooed breast of painted savage, glistens among the trinkets of semi-barbarism and finds its way into the fetichism of twentieth century occult culture. Whence, how and why? These are the queries heard on every hand and never, till now, adequately answered.

Antiquity of the Swastika.

The Swastika has an important and learned literature of its own. Every explorer of ancient sites has been compelled to include some reference to it in his chronicles, because it is forever intruding itself upon the archaeologist, no matter where he may be occupied in disinterring the débris of civilizations past and gone. One of its most painstaking connoisseurs is the French Jesuit, Father Gaillard, for many years a missionary in China.

Père Gaillard frankly says that the present state of our knowledge, enriched even by the most recent acquisitions of epigraphy, ethnography and monumental archaeology, does not permit us to judge of the moment of first appearance of the "Gamma-Cross," or Swastika, or to identify its real place of origin.

"The name of 'Gamma-Cross,'" says he, "is derived from its form, that of four Greek letter 'Gamma,' or inverted 'L's' radiating from a central point. The English Orientalist, General Cunningham, tells us that the name 'Swastika' is the Sanskrit term employed by a Hindoo sect who use it to signify their belief in 'Swasti,' a term taken from 'su,' meaning 'well' and 'asti,' meaning 'it is.' This phrase, 'It is well,' implies a complete resignation to fate, under no matter what advantage or adversity of fortune. Its literal translation is as near, 'So mote it be,' as anything else which can be imagined. Among the Chinese it is a very important sign with many uses. In the table of 214 radical signs which form the basis of the Chinese written language it is synonymous with the character 'Wan,' meaning both a 'Scorpion' and 'Ten thousand,' which latter sense it most often conveys when employed in expressions of compliment. The Chinese cheer, 'Wan soi,' meaning 'Ten thousand lives,' is exactly the same as the Japanese 'Banzai,' meaning the same thing and written the same way."

Travellers in India report the sign of the Swastika as being traced on the foreheads of young Buddhists, but, in this case, the latter merely copy a Brahmin custom of enormous antiquity. The ancient Hindoo scripture, the 'Ramayana,' cites the Swastika as the device on the prow of the bark of Rama (the Sun boat). The Buddhist legend of the cremation of Gau-



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In forming the foregoing theories their authors have been largely controlled by the alleged fact of the substitution and permutation of the swastika sign, on various objects, with recognized symbols of these different deities.

"What seems at all times an attribute of the swastika, is its character as a charm or amulet, as a sign of benediction, blessing, long life, good fortune, good luck."

Ceramics of Cyprus.

The late Professor Max Müller was deeply interested in the Swastika, and his competence in matters of Indian Scripture and Sanskrit lore in general caused him to be much consulted by other scientists. He, however, went no further than the quotation of many references, which seemed to indicate an ancient solar symbolism. Some endeavors at interpretation notably those of Burnouf, attempt to account for the Swastika as a pictograph of the "Arani," or two fire sticks of acacia wood, which were rubbed together to produce fire, in the mysteries of Agni, the Hindoo fire god. Count Gohlet d'Alviella thought that a Swastika turned to the right indicated the male principle and turned to the left the female principle, and in fact the Hindus had different names for the two forms, the "Swastika" and the "Suavastika."

In the ancient ceramic art of Cyprus, Crete and other isles of the Mediterranean the Swastika is enormously in evidence in combination with birds, fishes, animals, human beings, flowers and plants, sometimes as a principal symbol and at others as a repeated decorative figure. The Trojans, Myceneans, Lycaonians, Thracians and Etruscans were lavish in their use of the Swastika in decoration, and its presence in Runic Scandinavia is one of the chief evidences of the migration of those northern peoples from some Asiatic habitat.

There is also an important astronomical proposition in which the Swastika was figured by the ancients in the curved or scythelike conformation of the constellation of the Great Bear in the northern heavens. This, appearing to make a complete annual circuit around the immovable Pole star, which served as a pivot, stood due north, east, south and west at the equinoxes and solstices, so that a graphic representation of the four positions certainly looks a great deal like a celestial swastika. I think, however, that I am in a position to show that this was by no means the prime inspiration of the Swastika, but that the former was figured out long after the latter had become a symbol in the mysteries.

No Oriental people has at one and the same time made so much of the symbol of the Swastika and manifested so many analogies to the teachings of Freemasonry as the old philosophical sect of the Jains, in Northern India. The Swastika in its quadruple manifestation represented to the Jains the four grades of existence of souls in the material universe. The

The Eye Is Keenest.

When it comes to explaining the derivation of specific symbols from such considerations, the eye tells far more than any words are capable of conveying, hence we are dependent upon several diagrams to exhibit how the popular chess board of sixty-four squares is blocked out to exhibit graphically the four seasons, twelve months and fifty-two weeks of a calendar year, the original sixty-four being the combined value of thirty-six added to twenty-eight, which, to the ancient seer, represented the solar and lunar factors, through astronomical correlations. Reference to the manner in which this is done will at once exhibit the construction of the Swastika as a symbol of the annual solar revolution. The next feature which meets our eye is the fact that, supposing our Swastika to be endowed with a circular motion, its inner corners perpetually delineate a circle of equal circumference to the sixty-four divisional square. The manner in which the circles of equal perimeter and equal area to the same square and their relation both to the triangle of Pythagoras and the pyramid structure of the ancient Egyptians is also exhibited. The second Swastika, which is the form best known to the Chinese and to Greek art, divides the square into 4×64 , or 256 parts, and by its revolution produces both circles. Another diagram shows that when these two circles are made concentric, their respective diameters crossed, give rise to a rhomboidal figure consisting of two 10-5-6-5, or JHVH trapezoids, which figures as the bases of cones of 47 deg. determine the actual physical structure of our solar universe.

It is a well known fact that the ancient Hebrews expressed their theological axiom of divine unity by writing the ineffable name base to base so that upright it represented "good" and downward "evil," as abstract principles, crystallized in the phrase "Thou art the Lord, our JHVH, creating both good and evil." The final figure shows the association of the "good" principle with the months of summer, and the evil with those of winter, while defining the zodiacal circle in its relation to the sun in the centre of our system, exactly as the prehistoric seer intended to convey. Remembering the Aryan origin of not only the Swastika, but of all the philosophical principles involved in this, explanation it is not difficult now to recognize in this oldest of human symbols the first exoteric emblem of Jehovah, Almighty God.

"The straight line, the circle, the cross, the triangle are simple forms easily made and might have been invented and reinvented in every age of primitive man and in every quarter of the globe, each time being an independent invention, meaning much or little, meaning different things among different people or at different times among the same people; or they may have had no settled or definite meaning. But the Swastika was probably the first to be made with a different intention and a continuous or consecutive meaning, the knowledge of which passed from person to person, from tribe to tribe, from people to people and from nation to nation, until, with possibly changed meanings, it has finally circled the globe."

So science leaves the Swastika suspended like Mahomet's coffin between heaven and earth, without sponsor, guardian or interpreter.

It is noteworthy, and I have referred to the fact in my article on the Operative Masonic Guilds, that the Swastika, as representing the "Great Bear," is an Operative Masons symbol. It is also an emblem of the Theosophical Society, in connection with the Hexagram, the Crux Ansata or "Key of Life," and the serpent of eternity. All of which point to the probability of its being a Jehovistic symbol of tremendous antiquity. One of the best tests as to whether a symbol can have had a given significance in the past is to endeavor to collate it with that significance in the present. We have already seen the Swastika to have a very pointed reference to the Supreme Being and indicative in India of a philosophy closely resembling that of the four Cabalistic worlds of emanation. Its four parts suggest the four letters or numbers of the "Tetragrammaton." Its peculiar shape is unmistakably a suggestion of cyclic progression. We have also seen its frequent association with the "chess board" squares of ancient divination. What can the arch ancient chess board tell us of the Swastika? All such games as chess, checkers, dice, &c., which have been played in almost identical fashion for thousands of years and many archaeological remains of which, well known to antiquarians, are the remains of old priestly methods of divination, combining, as does modern Masonry, a modicum of genuine science with much mysticism.

FOR A GREAT NATIONAL GALLERY AT WASHINGTON

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HOW A NATIONAL GALLERY comes into being is something to pique our curiosity. All the great nations have them, but they "must have grow'd," like *Topsy*, for they seem always to have been in place in Paris, London, Rome, Berlin or Vienna. Of course we know that the Louvre, in Paris, the Pitti, the Uffizi in Florence, were former palaces of the king or nobles. What we also know is that these galleries were not made "out of hand," but were the result of growth. Washington, the place for our National

of the culture arch is missing—that there is no national art foundation, and that the nation as such does not recognize art, save incidentally. Altho monumental memorial art works are found on every hand, no attention has been given to art for art's sake. No adequate provision has been made for even the care of the gifts of art works already owned by the people; and, what is vastly more unfortunate, no provision is made for the reception and care of such contributions.

"By a well-known law of culture gravitation, art drifts toward the

found its own great Art Institution as a culture nucleus and permit, if it likes, the assemblage within or without its walls of individual units of art, gifts or bequests, which shall take the names of the donors, serving at one and the same time the purposes of the national foundation and as memorials to the donors. The essential prerequisite of this foundation is a gallery building worthy of the nation. With such a building, Washington would attract art contributions of the highest order, enabling it in the near future to take a leading place among the art centers of the world.

"But it should not be forgotten that provision for acquire-

ment by purchase of art works of all classes is absolutely essential. Otherwise the collections, however vast, would remain an assemblage of more or less imperfectly related units.

"Visitors to Washington who know the principal American cities, and who have visited the capital cities of other nations, each with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment, and perhaps even of chagrin, when they realize that in their capital city, the keystone

Gallery, must make it out of hand or out of pocket, and this is the duty urged upon the nation by William H. Holmes, Director of the National Gallery of Art of the Smithsonian Institution. The mention of the latter name shows that what at present exists is not an independent entity but a subordinate branch. While Washington is supplied with imposing buildings and artistic memorials, it still lacks the institution which gives the crowning certification to its cultural pretenses. "A National Gallery," says Mr. Holmes, is "of necessity the property and responsibility of the people in the fullest sense, and should represent by the perfection of its building and the character of its contents, as well as the manner of their presentation, the place held by America in the scale of civilization." Now is the great time to buy; yet Mr. Holmes sees this country holding its purse-strings, perhaps "hoping that some citizen may have a few millions to entrust to a beggar nation to build a monument to himself." In *Art and Archaeology* (Washington) Mr. Holmes's plea continues:

"Should the richest nation in the world not rather stand upon its dignity, declining gifts which, if accepted, would tend to postpone the erection of a real National Gallery indefinitely?

"An enlightened people with unlimited resources should

center of wealth of a people; but Washington is not a center of wealth, and is thus of itself practically helpless. Unless the people generally awaken to their manifest duty to themselves and to the country, and assign this law to the scrap-heap, the remarkable inflow of art works from abroad, and of art production within, now prevailing, must pass ungarnered, and other cities having available wealth but local claims only will absorb it all. The capital of the nation will, from the lack of a gallery building, mourn a lost opportunity and remain indefinitely in esthetic poverty. Great buildings and monumental sculptures may in cases be masterpieces of art, but they exist primarily for memorial purposes or as embellishments for the cities' buildings and parks. All works of art belonging to the nation, save the architectural and the larger open-air monuments, should find a home in its treasure-house of the beautiful—the art gallery or museum of which we dream."

Washington has the nucleus of an art collection housed in the Smithsonian Institution. Other collections are to be found in the Natural History building. "For the twenty years from 1900 to 1920, the period during which space was obtainable by the crowding process, accessions averaged half a million dollars a year in estimated value." But—

"Since 1920, due to lack of accommodations, little of importance has been offered or received, since no collector is willing, howsoever patriotically inclined, to entrust his treasures

Miss Lillian Mechlin in
the Sunday Star May 31 1931



OUR National Gallery of Art is still housed in temporary quarters, the United States National Museum providing exhibition rooms for its permanent collection, and though, because of these conditions, it has to an extent ceased to expand as it might under more favorable circumstances, it is very much alive and has great hopes for the future.

As a part of the National Gallery of Art a national portrait collection is proposed. During the past few months William H. Holmes, director, has been busy preparing a catalogue of such portraits as may be appropriately included in such a collection. Already there are a considerable number, including, from the earliest time, the gallery's gifts and bequests. Most notable as the nucleus of such a collection is the group of portraits of those holding prominent positions in the allied countries during the World War, painted by our leading American artists for a special committee, self-organized, in New York, as a gift to the Nation and a memorial to leaders in this great and tragic epoch. This collection, which hangs in the foyer of the National Museum, includes, it will be remembered, portraits of Foch and Clemenceau, Admiral Beatty and Field Marshal Haig, Bratiano, Gen. Diaz, the King and Queen of the Belgians, Cardinal Mercier, Woodrow Wilson, Herbert Hoover and others. To this collection has been added John C. Johansen's studies for his painting of the signing of the Treaty of Peace. Here is a splendid beginning of a great national portrait gallery.

To this collection an interesting and excellent addition has recently been made through gift of a portrait of Commodore Decatur, painted by Gilbert Stuart; an excellent portrait by Benjamin West of himself is to be numbered in the catalogue, and there are other works of notable importance.

Obviously, in assembling paintings for a national portrait gallery two considerations have to be kept in mind—subject and the painter's art. In other words, such a collection should consist of great men and women painted by great painters only, for none other could represent the subjects at their best. How intensely interesting in this respect is the National Portrait Gallery of England, and what a magnificent memorial to those who have helped to make the nation!

It so happens that there is at the present time available for purchase a most notable collection of portraits, chiefly of Americans, by early American artists. This is the Thomas B. Clarke collection of 175 portraits by approximately 70 or 75 early American painters. Mr. Clarke, lately deceased, spent many years assembling this collection and succeeded in bringing together works of notable merit, as well as historical interest such as exist today in no one of our public galleries. Included in the collection are portraits of Washington, Adams and other Presidents of the United States; of Henry Clay and John Marshall; of Thornton, the architect of the Capitol and of the Octagon; of Nathaniel Hawthorne and Clara Barton, and of many others of interest and note. These are by such outstanding painters as Gilbert Stuart, Peale, Copley, Blackburn, Harding, Morse, Trumbull, Pine, Savage, Waldo, Jouett and King, to name only a few. Portions of the collection have been shown from time to time in the Century Club, New York, and have in each instance constituted an event of interest among art connoisseurs. One hundred and sixty-four of the works included in this collection are now on exhibition at the Pennsylvania Museum of Art, to which they were lent three years ago upon the opening of the museum.

The collection is to be sold as an entity and offers will be received by the City Bank, Farmers' Trust Co. of New York up to 12 o'clock noon on June 15. It will go undoubtedly to the highest bidder, provided the bid approaches its real valuation.

Certainly this is a collection which should come to our National Gallery, but unless some public-spirited individual, some so-called "angel" can be found to make the purchase as a gift it will almost certainly pass into the hands of some other museum or a private

collector, and in the latter instance cease, at his pleasure, to exist as a whole. The breaking up of such a collection, which is undoubtedly Mr. Clarke's heirs desire to avoid, would be a real calamity; to have it come to our National Gallery of Art would be a great national benefit.

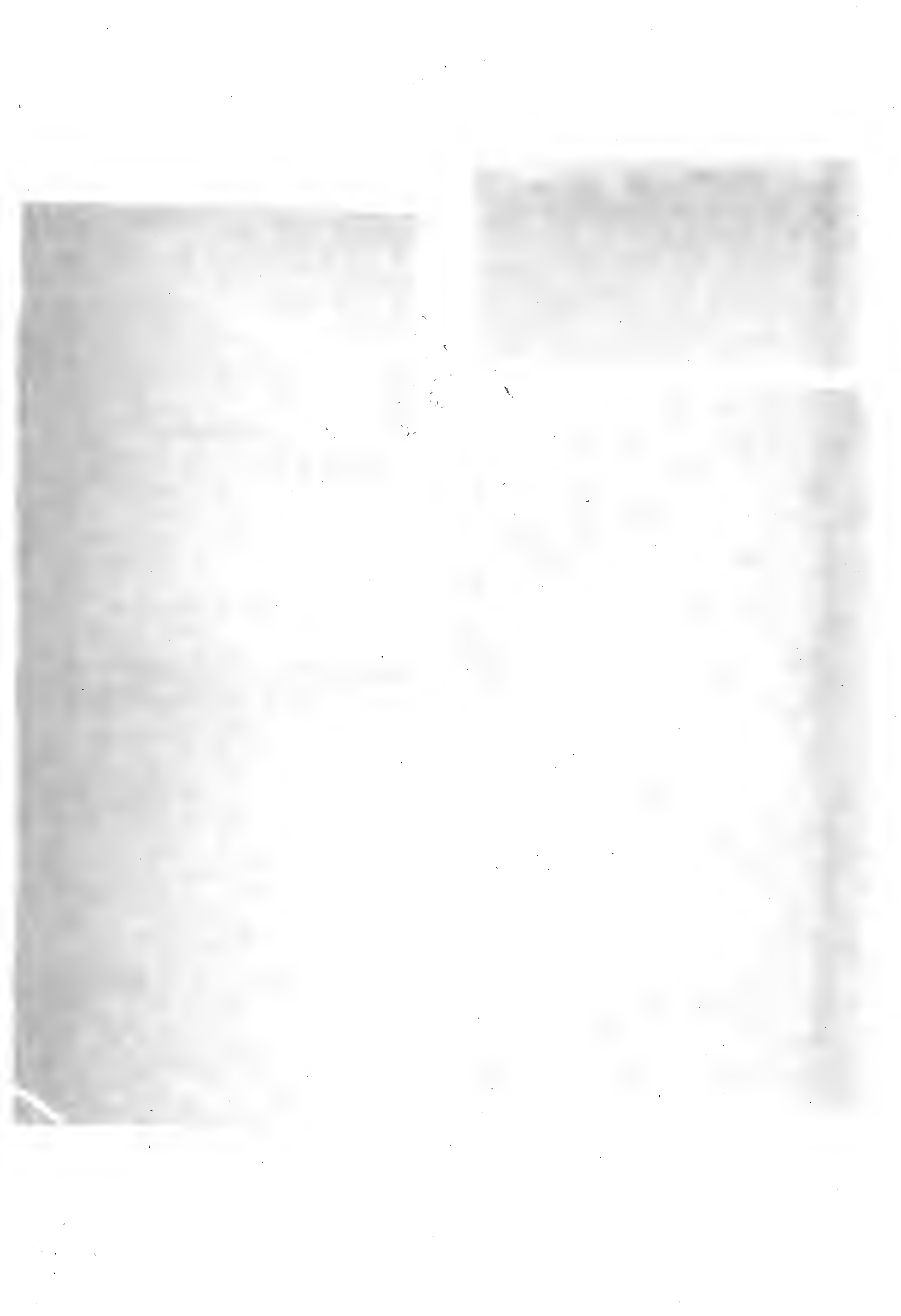
A PROPOS of portraits of distinguished Americans nationally owned, it is interesting to note a resolution presented and unanimously adopted at the recent meeting of the American Federation of Arts held at the Brooklyn Museum, New York, which is as follows:

"Whereas it has become the custom for a

retiring officer of the President's cabinet to leave in his department a portrait of himself, and whereas these portraits are not uniform as to size, framing, medium or merit, and whereas these portraits are scattered about the rooms and corridors of the department buildings, so that no historical continuity can be traced, and whereas the new department buildings now under construction afford opportunity for assembling a chronological series of portraits of past secretaries suitably displayed, also call for an attempt by reframing to create some degree of order and system in such display, and, further, show the necessity for a definite policy

in regard to future acquisitions, therefore be it resolved that the American Federation of Arts, in convention assembled, recommends that hereafter all portraits designed for display in a department building in Washington shall be painted by American artists of recognized standing; that such portraits shall be executed in oil, of a suitable size, and shall be framed in a simple frame of good design. Also that in each building suitable wall spaces shall be set apart for the display of such portraits, and that means be taken to bring existing portraits into as much order as may be possible, with regard to size and framing, to the end that the requirements of history, of good order and of good taste shall be promoted, and be it resolved that a copy of these resolutions be sent to the Cabinet officer in charge of each of the departments, and be it further resolved that a copy of these resolutions be transmitted to the President of the United States, so that, should he deem advisable, he may issue an executive order on the subject."

The extent to which the Government is a patron of art in this particular is not generally known, and the fact that some of these portraits in the past have been obtained as any other commodity, through the medium of advertised bids, is perhaps best forgotten. In early days and in recent years these portraits have been commissioned from painters of high standing and distinction, and in this way some notable works of art have come into the possession of the various departments. The purpose of the resolution quoted is obviously to safeguard the selection of painters in the future, and to make these portraits an appropriate part of the decoration of the buildings in which they are given prominent placement, as well as historical sequence. Its presentation and adoption at the convention of our national art organization evidences a widespread interest throughout the country in such matters.



Columbus Evening Dispatch

AN INDEPENDENT NEWSPAPER.

COLUMBUS EVENING DISPATCH, DAILY.
COLUMBUS SUNDAY DISPATCH, SUNDAY.
THE DISPATCH PRINTING CO.

FOR A NATIONAL GALLERY OF ART.

William H. Holmes bears the title of "Director of the National Gallery of Art," an institution which, in spite of its name, is in no real sense a national gallery of art at all, but merely a department of the Smithsonian Institution. It has neither the building nor the financial support without which no genuine national gallery of art will ever exist in this wealthiest nation of the world's history.

Americans visit the vast structure of the Louvre in Paris, filled with its countless and priceless treasures; they wander among the huge collections housed in the great British Museum; they enjoy the achievements of artistic genius in the Imperial and Royal Museum of Vienna, the Bavarian "Pinakothek" at Munich, and the National Gallery at Berlin; and then they come back to their own country and find the galleries founded by private beneficence in individual cities far and away in advance of anything as yet done, or even on the way to be done, by the government of the great republic of the United States of America.

The contrast between what has been achieved by other governments and the little that has been done by our own is painful, and it has led Director Holmes to contribute to the February issue of Art and Archaeology an earnest plea for immediate action looking toward the creation of a real National Gallery of Art at Washington, suitable to the wealth, dignity and enlightenment of this great nation. Of course the first thing needed is a building; and it should go without argument that this building itself should be a creation of architectural genius, backed by ample wealth, for

which Americans for generations to come will entertain a justifiable feeling of artistic pride and satisfaction. In such a matter, penuriousness would be worse than folly. The credit of a great nation is at stake, and its reputation should not be sacrificed.

Director Holmes asks some questions which congress would do well to consider. "Shall the richest nation in the world," he says, "hold its purse-strings while the currents of culture-progress sweep by, and the opportunities of acquirement are forever lost?" Think what art treasures might have been acquired for Washington in the years since the World war, if we had had a place to house and exhibit them, and a definite national gallery policy in operation to take advantage of the opportunity.

Does someone suggest that this should be left to the beneficence of our American millionaires? Hear Director Holmes again: "Shall the richest nation in the world stand hesitatingly by the wayside holding out its palm for charity, hoping that some citizen may have a few millions to entrust to a beggar nation, to build a monument to himself? Should the richest nation in the world not rather stand upon its dignity, declining gifts which, if accepted, would tend to postpone the erection of a real National Gallery indefinitely?"

Director Holmes is right. The nation should stake out its own broad highway for artistic advancement, and leave private beneficence to contribute its aid as the spirit might prompt, accepting that which would fall in harmoniously and helpfully with the general plan, but declining to accept anything that would hamper or divert that plan, however valuable the proffered gift might be in itself.

Must a democratic government confess impotence in the field of art, admitting artistic genius in no small number of its individual citizens, and intelligent appreciation of art in large numbers, but fearing even to try to build up a great national institution for the production of so ennobling an impulse as the love of art and the desire to participate in its creation? We are not ready to accept a view so pessimistic.

Build a National Gallery.

President Coolidge, at the opening of the international exhibition of paintings in Pittsburgh, called attention to the part which art plays in raising the spiritual level of the people. He paid tribute to the masters of the brush and palette and to the men who have reared great galleries of art.

Art and opportunity for the appreciation of beauty, the President pointed out, are not reserved to the few in America. Nor should they be. The inspiration of a great painting should be as free to the newsboy and the laborer as to the son of wealth. Patrons of art and artists, from the days of glorious Greece and imperial Rome, have been public benefactors. Here in the United States, with a history that in length is scarcely a tick of the clock of time, the material growth of the people is the marvel of the world. Along with this growth must go a growth of the spiritual, a love of beauty and of truth, or the Nation will fail to meet the ideals of its founders.

In Pittsburgh great galleries of art have been founded and are open to the public. New York, Chicago, Boston and other American cities have their art collections. In Washington the Corcoran Gallery of Art and the National Gallery offer wonderful opportunities to the people who visit the Capital City. But the National Gallery of Art remains without a home of its own. Tucked away in the National Museum, this collection of paintings, including works of the greatest artists of Europe and America, valued at millions of dollars, is not properly housed nor given proper opportunity to exert its beneficial influence.

In Washington, the Capital of the Nation, visited by millions of Americans and men and women from overseas each year, is the fitting place for a great National Gallery of Art, comparable to the National Gallery in London and to the great galleries in Paris, Berlin and Rome. At present the National Gallery is under the supervision of the Smithsonian Institution, and with entire propriety. It is not the fault of the Smithsonian Institution that the gallery is not properly housed in a building of its own, but must be squeezed into a few rooms in the National Museum, with some of the paintings in dark halls. The fault lies with Congress, which has failed to provide the building needed for the proper display of these treasures of art. For several years a site for the gallery building has been authorized. But Congress has so far not made provision for the erection of the gallery, although the project has had many warm friends among members of Senate and House. At the coming session of Congress it is probable that a new site will be provided, to meet the change in the plans for the development of the Mall.

Estimates have been prepared, showing an expenditure of \$10,000,000 needed for the construction of the National Gallery, and for a large endowment fund for its upkeep. It is not improbable that funds for the gallery will be donated. No greater memorial or gift of greater lasting joy and benefit could be provided by an American. But if the money needed for the erection and upkeep of the National Gallery is not forthcoming from private sources the Government should no longer delay.

THE FEDERAL EMPLOYEE

OFFICIAL MAGAZINE OF NATIONAL FEDERATION OF FEDERAL EMPLOYEES

Vol. XI, No. 11

November, 1926

U. S. EMPLOYEE IN EUROPE

(Continued from page 8)

Lover of dogs that I am, I was struck by the number I saw in London, from mutts to thoroughbreds. One thing that I found common to English, Irish and Scotch, was love for a dog.

The number of art galleries in London is legion, chief among them being the National Gallery and the Tate Gallery, both with very large and important collections. In the National Gallery I was surprised to find pictures from the brush of every celebrated painter of the past whose name I could recall, with the exception of Michael Angelo and Leonardo

da Vinci; and, of course, there were paintings of a host of celebrities with whose names (not being an art devotee) I am not familiar.

Among Italians alone there were paintings of Raphael, Titian, Fra Angelico, Corregio, Andrea del Sarto, Botticelli, Fra Filippo Lippi, Perugino and Paul Veronese. I confess that I prefer Gainsboroughs, Turners and works of Landseer and Sir Joshua Reynolds, these speaking a language, as it were, that I understand. I was much impressed by the admirable arrangement of the pictures, each school of painting being given a separate room or rooms, and following a chronological order.

Portrait Gallery Interesting

The National Portrait Gallery, which adjoins the National Gallery (if, indeed, it is not a part of it), interested me immensely, and I hereby throw out a hint, free gratis, to any American multimillionaire who cares to take it up and act upon it, that he could do a good work and insure his name being counted among the blest if he would establish and endow in beautiful Washington an American National Portrait Gallery, the counterpart of the British. Here, in some 30 classes, were the portraits of those Britons who had attained eminence in any field. Thus, the portraits of statesmen, from early times, were presented in chronological order, and, similarly, artists, scientists, jurists, dramatists, authors, etc. British royalty had a floor to itself (the top floor), whether the members were eminent or not.

The famous Tate Gallery bars pictures painted prior to 1790, being confined to British art. On a little brochure I saw its mission expressed as follows: "To gather in one great national collection the finest examples of contemporary British art." At the entrance there is an inscription, a part of which states that the gallery was presented to the nation by Henry Tate "as a thank offering for a prosperous business career of 60 years." May his example be widely followed!

Royal Palace Rooms Found Open

Americans whose reading concerning royalty has been mainly of the past, and who, consequently, have visualized them as hard-hearted, or at least thoroughly selfish, are probably taken aback when going about London sight-seeing they find royal palace after royal palace open to the public, or with only a few rooms reserved for private use. I found little difference, in this regard, between palaces and the various art galleries and museums.

BUILDING PROPOSALS AMENDMENT URGED

Representative Moore Backs Pro-
vision for Specially Designed

Erving Star Art Home.

May 24/24,

PLANS NOW BEING DRAWN

Historic Collections Should Be
Seen, Virginian Declares.

When the \$50,000,000 public building bill for the National Capital, urged by President Coolidge in his first message to Congress and in his budget message, which has just been favorably reported to the Senate, comes into the House, an effort will be made to amend it by including the bill fathered by Senator Henry Cabot Lodge of Massachusetts, which provides for a new building in the Smithsonian group to house the priceless art collections of the government.

Representative R. Walton Moore, Democrat, Virginia, a member of the board of regents of the Smithsonian, said today that he is hopeful that provision for a specially designed national home for art, plans for which are now being drawn, and the site for which has been designated by Congress, will be specifically made in the President's Capital building program.

He emphasized the immediate need for such a structure, as shown in the testimony of Dr. Charles D. Walcott, secretary of the Smithsonian, when testifying before the House appropriations committee. Representative Moore also pointed out that there are a number of very valuable art collections which private collectors are ready to give to the government as soon as adequate housing facilities are provided.

"Proceeded Very Quietly."

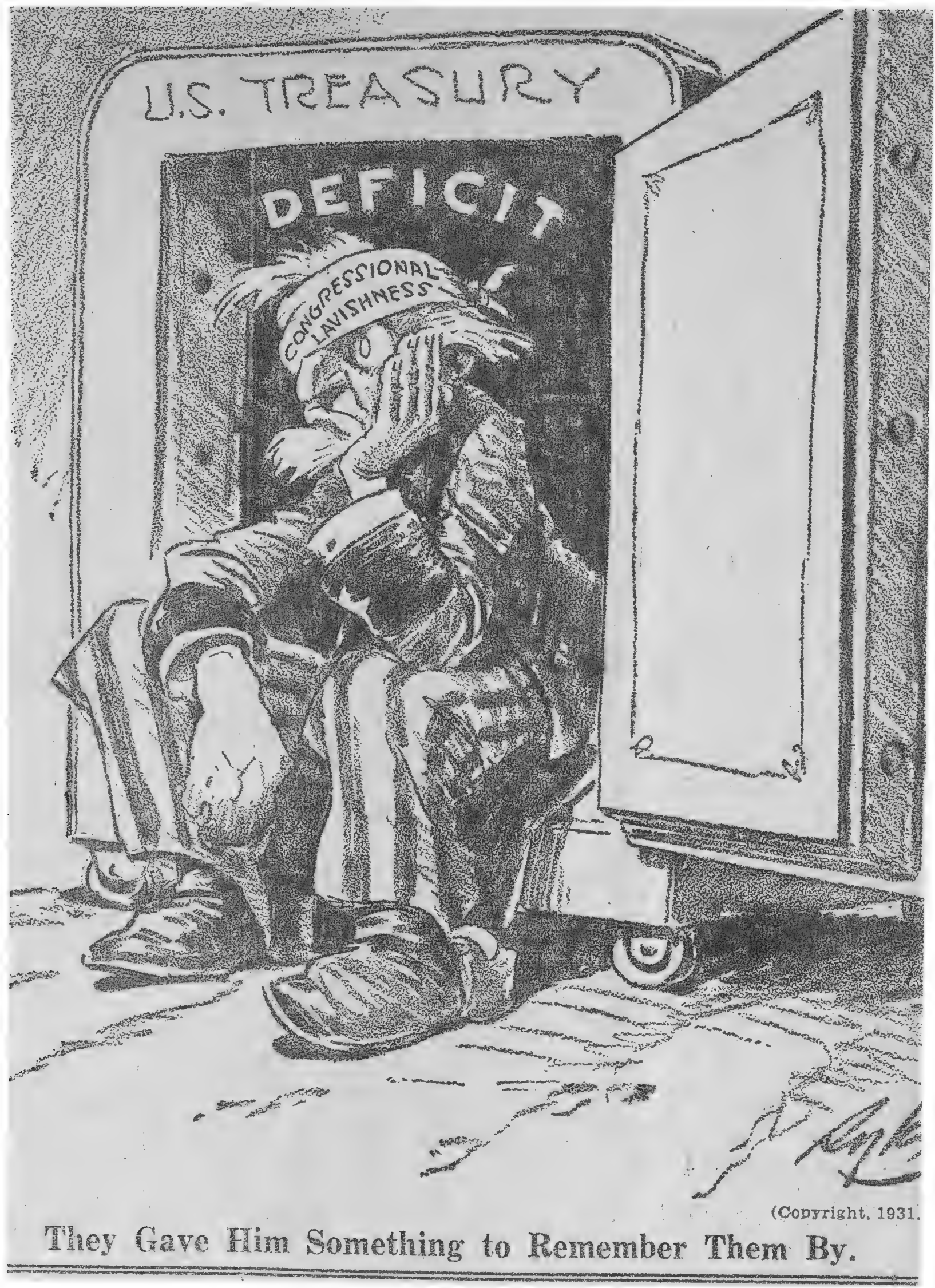
"Because the Smithsonian Institution has proceeded very quietly about its work," said Representative Moore, "the public generally does not appreciate how many and great advantages this institution offers to the people of the United States. The information that has been gathered by scientists of international recognition forms a great reservoir for our people, particularly those interested in art and the practical sciences.

"These collections, especially historic, that could not be replaced are now crowded into corridors and even basement rooms where they cannot be seen properly. The Congress owes it to our people of today and the future to provide adequate housing for this great scientific institution."

Representative Albert Johnson of Washington and Representative Walter Newton of Minnesota, who are also regents of the Smithsonian, under whose administration the National Gallery of Art has been placed, have likewise declared their intention to work for the early erection of a new art building.



From The Washington Post
March 23rd 1931



The National Gallery sends the
Commission of Mr. McKim

My friend of the

Sept. 1, 1931



St. Lawrence



SCIENTIFIC NEWS SERVICE
OF THE
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.
TELEPHONE MAIN 1812



For release morning papers, Thursday, June 27, 1929.

SMITHSONIAN COMMEMORATES CENTENARY
OF ENGLISH FOUNDER'S DEATH

The Smithsonian Institution commemorates today the one hundredth anniversary of the death of its founder, James Smithson. Smithson was an Englishman. He never set foot in this country. Yet he left his impress for good upon this nation and through it upon the world as no other citizen and resident of another country has ever done. For what Smithson bequeathed to the keeping of the United States was not merely a sum of money nor an institution. It was an idea; an idea fifty to a hundred years ahead of the times in which he secured it to America, but now the very root-idea of modern achievement. It was the idea of scientific research, of the importance of knowing. "No ignorance is probably without loss to man, no error without evil," wrote James Smithson, and he grubstaked this belief with his fortune. The Smithsonian Institution and all that it has meant to America and the world are the results.

We moderns are much closer to James Smithson than were his contemporaries and the honor that he lacked in his lifetime we can and should give him. The known details of his life are few and rather tragic. The natural son of Hugh Smithson, who later became the Duke of Northumberland, and of Elizabeth Keate Macio,

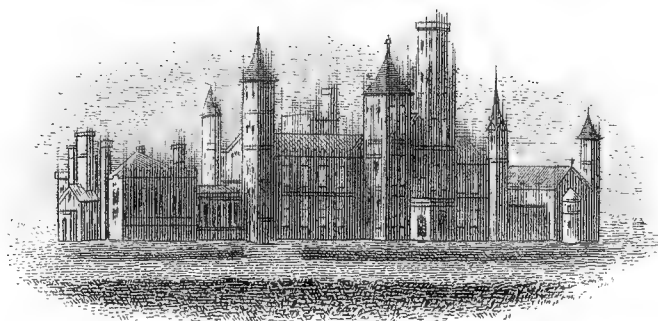
who herself was descended from King Henry VII, he seems to have felt bitterly all his life the bar sinister on his name. He studied at Pembroke College, Oxford, and is reputed to have been the best chemist and mineralogist of his year. Certainly his devotion to science expressed itself at an early age, for at 22 the year after his M.A. from Oxford, he had already achieved enough to win him election to the Royal Society.

Smithson missed being a great scientist as a research worker, but he was a thorough and an indefatigable one. He made many chemical analyses of minerals, wrote several hundred papers, and did much field work in geology and mineralogy. His name lives in the mineral smithsonite, the carbonate of zinc. But two qualities did render him a great man in science -- one was the clarity of his thought, and the other his tolerant vision. Nothing was too small nor too great for his consideration. With equal zeal he discussed the origin of the earth and he improved oil lamps. Most important of all, he saw clearly and far ahead. He knew how much was to be done and saw the manner in which it would have to be done.

James Smithson never married; in his last years his health failed, and it must have been in the midst of unhappiness and with a sense of frustration that, away from his native land in Genoa, Italy, on June 27, 1829, he died. However, it is perhaps not too much to say that had he been the greatest scientist of his age he could not have served the world better than he did in leaving his fortune of roughly \$540,000 "to the United States of America to found at Washington, under the name of the Smithsonian Institution, an Establishment for the increase and diffusion of knowledge among men."

In the hands of Joseph Henry, first secretary of the Smithsonian and the foremost American man of science of his day, Smithson's bequest became the inspiration of American science and even to a measurable extent of world science. It proclaimed actively the ideal of research, it provided funds at a time when there were no funds, it trained men, it seized fleeting opportunities, it gave direction to the most powerful single material force in modern life. Smithson's words and ideal have served as an inspiration to other men and institutions. "For the increase and diffusion of knowledge" has become the common expression of purpose for research establishments. The good that James Smithson did lives after him with a fruitfulness beyond measure.

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UNITED STATES NATIONAL MUSEUM
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION

Washington, U.S.A.

NATIONAL GALLERY OF ART
FREER GALLERY OF ART
INTERNATIONAL EXCHANGES
INTERNATIONAL CATALOGUE OF
SCIENTIFIC LITERATURE

ALL CORRESPONDENCE
SHOULD BE ADDRESSED
TO THE SECRETARY

July 18 1931

Dear Dr. Holmes:

The first Autogiro to fly in America will be presented to this Institution for exhibition in the National Museum, on Wednesday afternoon next, July 22, at 2 o'clock, by Harold F. Pitcarin, President of the Autogiro Company of America. - Arrangements have been made to have the machine flown to Washington, and it will be landed in the circle immediately north of the Arts and Industries Building of the National Museum. It is planned to have the presentation made out in the Park, but in case of a storm, the ceremony will be in the Museum building.

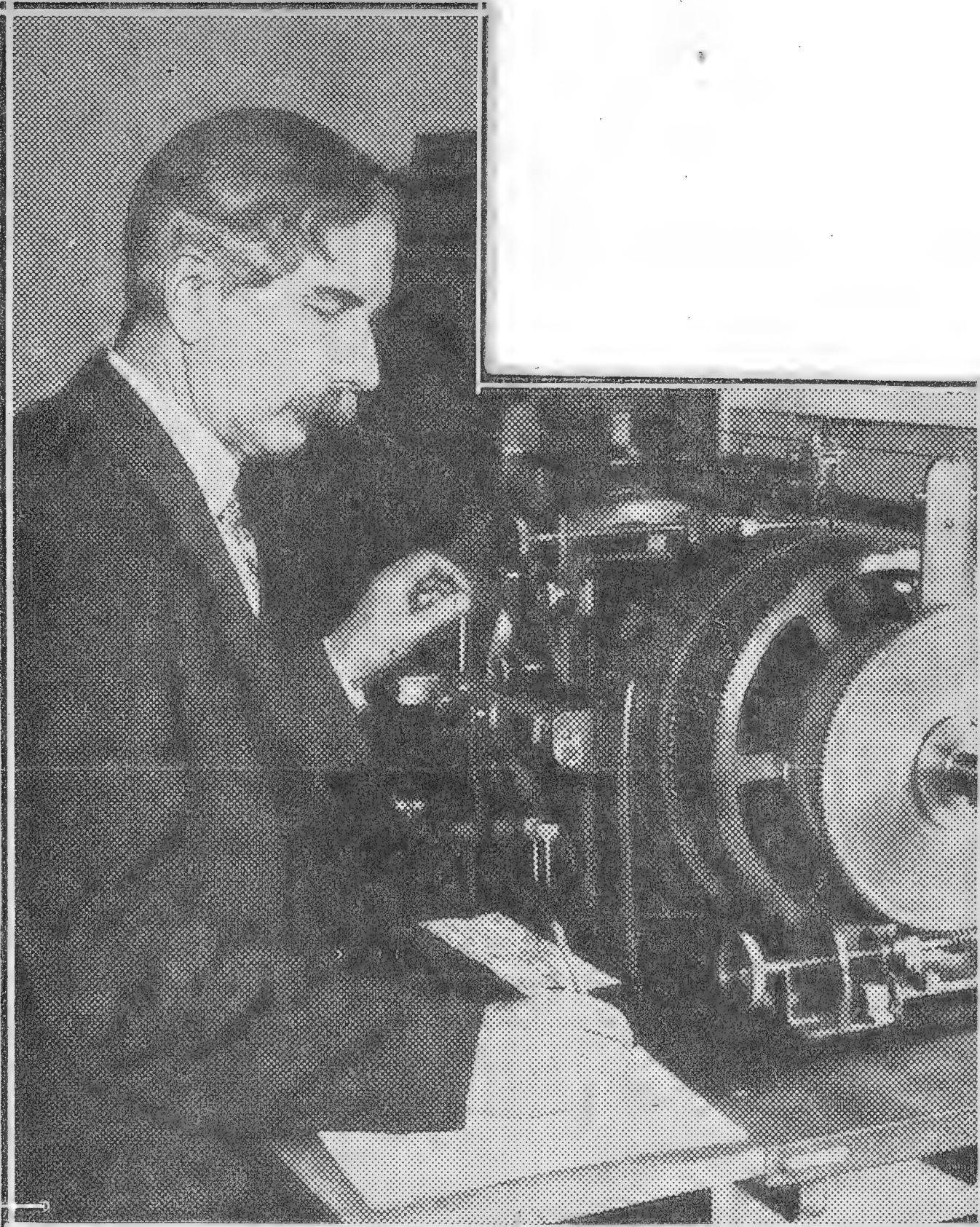
Both the Autogiro Company of America and this Institution would be very glad to have you present on this occasion.

Very truly yours,

Secretary

P. S. A card is enclosed which will admit you to the enclosure where the machine will land.

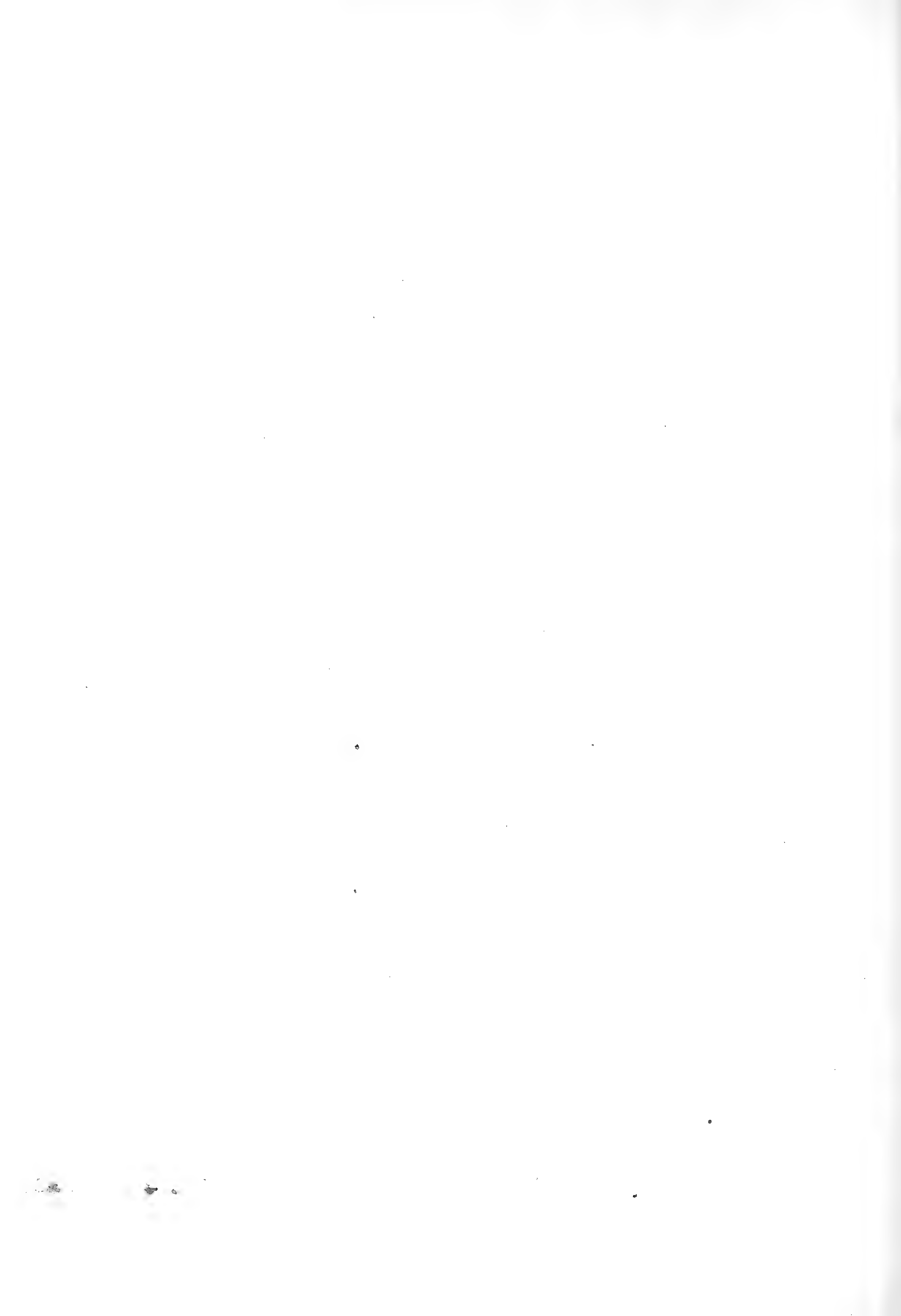
Dr. William H. Holmes,
National Gallery of Art.



Washington Herald Staff Photo

SIMPLE—D r. Charles G. Abbot, secretary of the Smithsonian Institution, with the new machine for making complicated weather forecasting computations, which he has invented and which he exhibited at the annual meeting of the Institution's Board of Regents. With it he expects to calculate variations in solar radiation, determine if they occur in cycles, and thus make accurate long-distance weather forecasts. It's very simple.

From the Washington
Standard, Dec. 14th 1931



RANDOM RECORDS OF A LIFETIME
DEVOTED TO SCIENCE AND ART, 1846-1932

BY W. H. HOLMES

LIST OF VOLUMES

- Volume I. Brief Biography, Positions Held, Loubat Prizes, Medals, etc., Societies and Clubs, Bibliography.
- II. Explorations, Episodes and Adventures, Expositions and Congresses.
- III. Part I. Yellowstone Explorations, 1872.
Part II. Yellowstone Explorations, 1878.
- IV. Part I. Colorado Explorations, 1873, 74, 75, 76 & 87.
Part II. The Cliff Dwellers.
- V. Europe 1879-80; Grand Canyon of the Colorado; Explorations in Mexico with Jackson and the Chains; Colorado with Powell and Langley, 1887.
- VI. Aboriginal Boulder Quarries, Piney Branch, D. C., Soapstone Quarries, Paint Mines, and Lay Figure Groups.
- VII. The Chicago Venture, University Exposition, Field Museum, Yucatan, Return to Washington, 1892-97.
- VIII. Cuba with Powell; Jamaica with Langley; Mexico with Gilbert and Dutton; California with McGee; Physical Anthropology, Hrdlicka, Current Work 1900.
- IX. Chief Period, Bureau of American Ethnology, 1902-1910; Visits to Stuttgart and Chile 1908.
- X. Transfer to the Museum June 10, 1910, the Guatemalan Trip, Powell Monuments, Seventieth Birthday Celebration, 1920.
- XI. Director of the National Gallery of Art, 1920-1932.

*Plan plans for a building. articles by True & Muehlen
The Triangle Buildings - Mellon
Chippings, gallery and S. S.
plea for a gallery building
Senator Lodge's resolution for a building*

- XII. The Freer Gallery of Art.
- XIII. Portraits, Smithsonian Institution.
- XIV. Portraits, Bureau of American Ethnology. National Gallery of Art, and Miscellaneous.
- XV. Masterpieces of Aboriginal American Art.
- XVI. Various Articles on Art and the Art Gallery.
- XVII. Personal.
- XVIII. Personal.
- XIX. Personal.
- XX. Personal. Water Color Sketches.

SMITHSONIAN INSTITUTION
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

OFFICE OF THE DIRECTOR
NATIONAL GALLERY OF ART

Dr. William Henry Holmes retired as Director of the National Gallery of Art on June 30, 1932. He was appointed Curator in 1906, and was made Director in 1920 when the Gallery was established by legislation in Congress as a separate unit of the Smithsonian Institution. This was a part only of his long service to the Smithsonian Institution.

Born in 1846; early interested in art; made drawings for the ornithological division of the Smithsonian Institution; later with the U. S. Geological Survey in the western territories, produced notable topographical drawings illustrating field work, particularly southwestern archaeology upon which also he wrote reports. From 1880 to 1893 he was in charge of the archaeological work of the Bureau of Ethnology; appointed Curator of Archaeology in the U. S. National Museum and, with an interim at the Field Museum and Chicago University, continued with the Smithsonian during the rest of his activity. While in Chicago he was head of the Armour Expedition to Yucatan and prepared authoritative reports on Mayan architecture and culture. Upon his return in 1897 as Head Curator of Anthropology, he established in the U. S. National Museum collections relating to anthropology, arranged them with rare good taste and orderly system, using effectively remarkable costumed habitat groups. Through this installation and numerous publications on archaeology and aboriginal art he inspired students and promoted the science and art of museology. To the patient accuracy of the scientist he added the illuminating vision of the artist and thus attained a rare and sympathetic understanding of the fitness and beauty of man's handiwork as an expression of his culture.

So it came about logically that Dr. Holmes' career culminated in the reorganization of the National Gallery of Art as a department in itself under the Smithsonian Institution. To this he gave his entire devotion and for it his enthusiasm secured many gifts during its formative years.

Throughout his career Dr. Holmes continued the practise of drawing and painting in water colors, especially of landscape, in the beauty of which he found constant enjoyment. Trained as an artist and yet devoting himself mainly to science, attached to the Smithsonian Institution, he developed there a notable study and record of art as an element in the culture of man - anthropology, aboriginal art, archaeology and fine art.

The National Gallery of Art Commission places on its records this appreciation of Dr. Holmes' conscientious service to art during the long term of his association with the Smithsonian Institution.

